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GENARO AND BAILEY.

THE
MATINEE
GIRL

"Wah—Wah—Wah! Ugh!—Ugh—Ugh! Wo—o—o—o—o—p!"

This is an imitation of an Indian at the Wild West Show. The Matinee Girl has been practicing with her head in a barrel and can say it much better than she can spell it, but if you get only a dim impression it will do.

The reality is blood curdling! But somehow, as the small boy enjoys having his blood curdled by the dime novel, so it seems like a genuine treat to feel cold shivers chasing each other down one's spine at the wild yell echoing through Madison Square Garden.

It is a certain proof of the innate savagery that lingers in us to see the fluffy, golden haired debutantes and the high collared raglaned Matinee Boys gazing wide-eyed with delight at the painted chiefs, the lissome cowboys with their wonderful lassos, and breathing in great draughts of the Western atmosphere that Colonel Cody seems to carry about with the show.

Society turns out to welcome him each year with greater enthusiasm, it would seem. I wonder if it is the natural longing of a pink-tea-fed people to get a glimpse of the free, untrammeled life on the plains?

There must be some mystical charm that lures folks away from their late dinners to this tanbarking, with its wild riders that never seem to lose the fire and vim with which they go through their various specialties. Somehow you lose the theatrical idea as you watch them and you feel that it's the real thing.

That's one beautiful thing about an Indian. You can put him on the stage and bring him through the country on a round of engagements, but he never loses his own characteristics, nor wants to walk on Broadway with a fur collar on his coat, talking about his triumphs.

His own personality suffices him. He may smear himself with paint and put carmine daubs on his cheeks and a halo of feathers about his brow, with a few tons of glass beads bestowed generously about his clothing, but he never loses that mysterious majesty, the majesty of the Indian that has survived through all the persecutions, the "rations," and the civilizing processes as practiced on the reservations.

It has always seemed like the keenest kind of cruelty to deprive the Indians of their dances. The Indian's dance, like his whoop, was part of his own unique personality.

While we presumed to say that it was irreligious, we were up against centuries of inherited custom, temperament and religious feeling of a certain sort, perhaps quite as religious as our more churchly idea of what is correct.

Through it all the Indian, in the mysterious depths of his soul, has refused to model himself after the shams of civilization. He keeps to his paint, his feathers, his beads, his scowl, his eloquent silences.

He is one of the last bits of picturesque character that refuses to become stagy through association or occupation. There are great old Indians with the Wild West Show at the Garden that have grown fat and almost respectable in their prosperity, but, in conversing with them, the low, rare grunts with which they favor their interviewers hint at a self-centered personality that only pretends to recognize the demands of civilization and that would be quite equal to a scalping bee did occasion demand it.

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The death of Jennie O'Neill Potter at St. Luke's Hospital a week ago carried with it one of those lessons that those connected with the stage in its many lines are having brought before them continually, with seemingly little result.

Miss Potter was young, gifted, ambitious, with possibilities of great dramatic success within her. Indeed she had attained great success as a reader both here and abroad—and, beyond this, life held much promise for her in her profession.

She made many friends and leaped into popularity without much of the striving and hard work that is the almost invariable stepping-stone to artistic success.

Her career was one of those mismanaged ones, where a too easy success, both artistic and monetary, too many friends and flatterers and too much of the temperament that is part of every artist in the dramatic field, succeeded in blinding her to what she owed herself and to the talent that had been intrusted to her.

She made much money, she won position and reputation, but through the inevitable carelessness that blights so many of the most promising lives she allowed herself to drift into the happy-go-lucky way of living in the present, hoping in the future, without making any provision for the rainy day, and letting her good health drift from her in the same stream that carries all with it.

The end—the hospital, entire lack of means, few friends, and the dead girl returned to the Wisconsin home that she had left ten years ago with promise and life glowing before her, radiant as a crown that she had only to reach for—and to hold.

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The Matinee Girl feels that she is never so unpopular as when she begins to preach; but as she always includes herself in the congregation as one of the most terrible examples in the bunch, there is an excuse for it.

The question of saving money is a text about as disagreeable as a preacher could select for an address to the improvident chappies and chappiettes of the stage.

But there is no reason why moderation and prudence and forethought should not have some part in the make-up of actors as of folks in every other walk in life. There is no right nor reason in those who win success and money in their professions neglecting to provide for themselves while the hours are golden.

I know the virtue is so unpopular that those actors who have dared to be prudent in money matters are held up for ridicule and scorn. The fact that they choose to provide roofs for their families is almost a crime. Good fellowship forbids good sense. But what does it give?

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Those of us bred and brought up to be kind of charitable in thought and judgment, free in praise and hand, willing to offer our help and homes and good will to the less fortunate have a hard lesson to learn when we get out of the Sunday school atmosphere and up against the real hard cases, the green goods people in life, who are willing to work all of human nature's best impulses in behalf of their own schemes, unworthy though they may be.

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A woman I know came to me the other day with a hard luck story. I might have said: "I told you so," but I only looked wise and said nothing. Sometimes it is much more effective.

She is one of those misdirected women of the stage, warm-hearted, impulsive, quick to forgive, apt to grow fiery in her defense of those who have sinned.

Some time ago she chose as a companion another young woman, one of those well-meaning persons who are always in scrapes, and rows—a weeper who is fond of regaling people with her wrongs over luncheon, shedding copious tears into the lobster salad and absorbing cocktails with rare sponge-like qualities.

She tells you of injuries that she has suffered through the invariable fascination she exerts over the masculine sex, of friends untrue, of a husband faithless, of a bad cook, of an empty pocket book, and she fairly deluges the table with her tears. Then she borrows five dollars and goes off, cheered somewhat, and you feel, if you are a foolish, easily joshed feminine person, that you have done a good act.

Perhaps you have met the kind. The little woman of the first part, mentioned above, chose to constitute herself a sort of champion of the weeper. It was fun to hear her.

"She's not understood," she would say; "she has had a great deal of trouble and she doesn't seem to meet the right sort of people. Yes, it is true she drinks too many Martinis for her own good—but, gracious, she's got to do something! Yes, I know all about those unpleasant stories. I don't care if they are true or not true! There is no one that I cannot afford to be kind to. I think it is a duty, etc., etc."

"Look out or she'll do you!" I used to say.

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And weeks went by and she pluckily continued to stand by the weeper with whom life was always going wrong—simply because she didn't half try to do right.

Then came the inevitable. The weeper uses the fact of her acquaintanceship with the lady-knight, uses her name falsely and unjustly in some one of her many escapades, with the result—chaos to the she-Launcelot.

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"Well, what are you going to do about it?" asked the victim fiercely. "Are you going to turn away from the people who come to you in trouble; are you going to require certificates of character from a sister in distress? Can't a woman be confident and safe in the fact that she is acting from a good motive?"

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It is a hard question. It is a hard lesson to teach, harder than it is to learn, for experience brings with it the inevitable moral.

There is always the one beautiful rule that makes the world nearer to heaven—that is, to always help those who are in trouble when it is possible to do so.

Saint or sinner, it makes no difference. We are all pretty much of a muchness, and some wise man once said that if glass houses became the fashion the price of stained glass would boom.

But there are sinners and sinners. Some of them keep on in their primrose path with a delightful fixity of purpose that would accomplish great things if they applied it in other directions.

You may gather in a stray lamb to the fold and take it to your bosom, but when you find one that wants to introduce you to all the other black sheep in the neighborhood you are safe in concluding that the first lambkin is dyed in the wool. It's better to let it go and play by itself.

If you gambol much with it you'll find that it will turn and rend you just as surely and inevitably as fate. You have got to learn to use judgment in selecting your stray lambs. It's harder to select stray lamb than spring lamb, because, of course, the strayers are apt to have that fascinating artistic temperament—and that's getting to stand for so much nowadays!

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Now I will tell you what put me in this awful frame of mind. One of the most distinguished and handsomest of the dramatic critics lectured The Matinee Girl yesterday until she didn't have a French heel left to stand on.

He cited a melancholy instance of fourteen newspaper men sent to Croton Dam to report the strike, who had occasion to telegraph the exact time of some occurrence. Not one of the fourteen had a watch. This was a keen, cutting allusion. The Matinee Girl has nothing but a dollar and a quarter alarm clock, and it is no better than it should be.

He hinted impolitely at the time that old age creeps on and the ability to dispose of literary gold bricks becomes a thing of the past. He delicately suggested the location of a dime savings bank in the neighborhood. Fancy The Matinee Girl accumulating dimes! And fancy a dramatic critic with such incongruous ideas!

So don't blame me for this column. I'm only passing a good thing along!

THE MATINEE GIRL.

THE BARD'S BIRTHDAY AT THE PLAYERS.

Shakespeare's birthday, April 23, was celebrated at The Players by the annual ladies' reception, and more than 1,200 invitations were issued for the occasion. The committee that took the guests in charge included Joseph Jefferson, Louis Aldrich, James K. Hackett, John Perugini, Edward Simmons, Arnold W. Brunner, H. B. Hodges, Douglas Taylor and George Glaenzer. Among the fair guests were Hilda Spong, Jessie Millward, Mrs. W. H. Thompson (Kitty Cheatham), Mrs. Griswold (Annie Robe), Grace Elliston, Fanny Brough, Ellaline Terriss, Blanche Burton, May Robson, Mrs. John Drew, Elita Proctor Otis, Mrs. Barney Williams and Mrs. Charles Coghlan.

THE CHILDREN'S THEATRE.

The performances of Jack the Giant Killer, given recently at Carnegie Lyceum, were largely attended by the children, for whom the play was designed, and the enterprise was so successful that arrangements are being perfected to establish a permanent children's theatre. Plays for children, especially written by Mrs. Burton Harrison, Mrs. C. A. Doremus, Frank C. Drake, Augustus Droosten and others are under consideration, and performances are promised to begin in early Autumn and continue throughout next season.

GOSSIP.

James F. Casey and Maggie Le Clair were among those who lost their personal effects and baggage in the fire that consumed the baggage car of A Yenuine Yentleman on March 28, near West Superior, Wis.

The League of Elect Surds, a society of deaf mutes, saw The Great Ruby at the Fourteenth Street Theatre last evening.

The rights to Clo Graves' dramatization of Maurice Hewlett's "The Forest Lovers" have been secured by Charles Frohman.

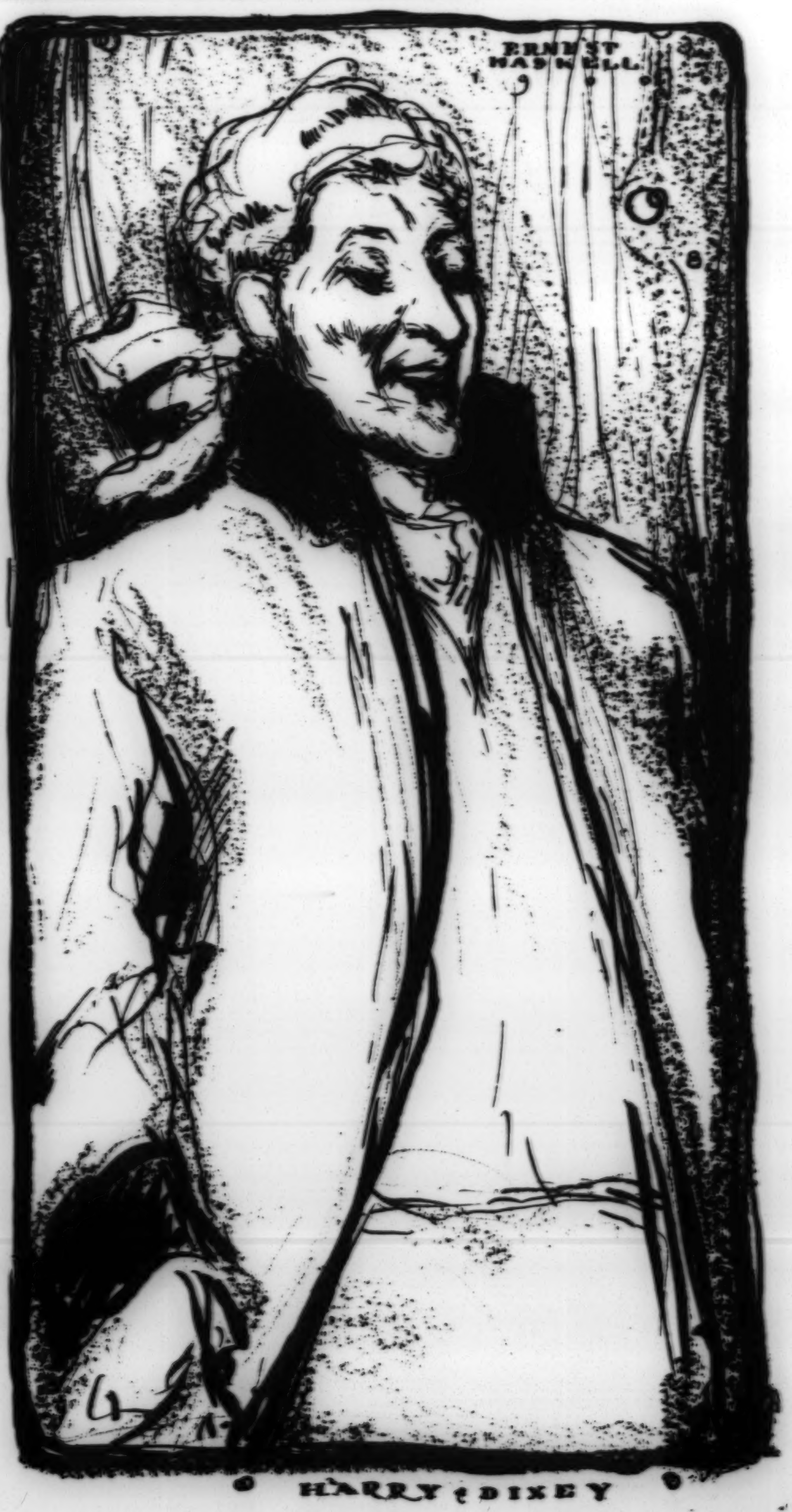
Eugene Ormonde had a fractured bone removed from his foot at St. Joseph's Hospital, St. Paul, and will leave the hospital this week. He closed with Ada Rehan to undergo this operation.

Beatrice McKenzie is resting for a few weeks as the guest of her sister in Chicago.

Edward Marshall, Seumas MacManus and Edwin Markham intend to undertake lecture tours next season.

On Friday evening next Arcana Lodge, No. 246, F. and A. M., will give an entertainment in the Masonic Temple, Twenty-third Street and Sixth Avenue, for a benevolent purpose, but ladies and gentlemen not connected with the fraternity will be admitted. The Rev. Donald Sage Mackay, of the Fifth Avenue Collegiate Church, will repeat his humorous and descriptive lecture, entitled "Quaint Characters in Auld Scotland." Appropriate vocal and instrumental music will be provided. An admission fee of 50 cents will be charged.

Man's Enemy is playing at the Gayety Theatre, Brooklyn, this week. Maurice Lindner has replaced Matthew Morey in the cast.



HARRY DIXEY

IN OTHER CITIES.

SAN FRANCISCO.

The feature of the week just closed has been the appearance of Walter Morosco's new extravaganza co. at the Grand. Much was expected from this aggregation of Eastern talent, and to a large extent all pleasant anticipations were realized. The initial production 15 was David Henderson's Arabian Girl; or, Ali Baba and the Forty Thieves. One thing that struck the visitor was the remarkable beauty show. Under the direction of Stage-Manager Jones the chorus has been raised to fifty in number, and the ranks have been recruited by a number of handsome young women. This alone bids fair to establish the popularity of the show. For the rest, there is some good talent. Mabel Russell is beautiful and is a spirited actress. In the part of Ganem, she showed to advantage. Louise Royce, a Californienne, and a great favorite here, played the part of Ali Baba. Her figure is still remarkable, and she is thoroughly at home in boy's parts. Chris Bruno is a remarkably good comedian and was very amusing as Cassim. His legs are the delight of all who go to see him. Harry C. Cashman was up to date as the Caliph. He contributed plenty of genuine fun to the show. Others worthy of mention are Ida Hawley as Morgiana, Blanche Chapman as Nicotina, Isabelle Underwood as Abdallah, Ella Aubrey as Hassan, Olive Vail as Zamora, Douglas Flint as Arraby Gorrah, and George Lyding as Allbazan. The music was arranged and directed by W. H. Batchelor. Edith Craske was the premiere danseuse.

The Wizard of the Nile is the latest attraction at the Tivoli. It bids fair to rival The Idol's Eye in popularity. Frank Daniels' operas have been here many times and oft, but they are always enjoyable. Ferris Hartman, Phil Branson, and Alf. C. Wheelan furnish the fun. Great credit shall be given to George E. Lask, the stage-manager, and W. Leahy, the genial purveyor.

Quo Vadis is doing better than ever at the Alcazar. The play will be withdrawn shortly to make room for Sue.

The second week of West's Minstrels at the Columbia brought out some new gags and a song or two. Ward and Vokes in The Floorwalkers 23.

James Neill and his clever co. drew good houses to the California during the second week of A Bachelor's Romance. Captain Lettarblair 23. Captain Swift 26, matinee.

T. Daniel Frawley met me the other day. He was up on a flying visit from the South. He said: "I'm going to Cape Nome sure; I've secured the ground already. How many of my co. I will take up I cannot tell at present." FRED S. MYRTLE.

MILWAUKEE.

The Rogers Brothers in Wall Street was the attraction at the Davidson 19-21. The Belle of New York 26-28. The Village Postmaster 29-May 5.

Quo Vadis was given at the Academy 23 to S. R. O. The production was the most gorgeous ever attempted by the Thanhouser co., and from a scenic and spectacular standpoint has never been excelled, if equaled, in this city. Six entirely new settings of the most elaborate description were prepared by Artist Neville, each one of which formed as handsome and realistic a background as could well be imagined. The dramatization used was written by E. J. Crane and Robert McFarland, and differs very slightly from the Stange version recently presented here by the Fred C. Whitney co. Eugene Moore appeared as Vinicius and received a cordial welcome on his reappearance in the cast. His portrayal was an earnest and sincere effort, though he erred somewhat by expressing his emotions too forcibly. A few more performances will doubtless remedy this defect. The Petronius of Frederick Hartley was a dignified, intelligent and evenly balanced interpretation. R. C. Chamberlin as Nero was not at his ease, the character being totally at variance with his temperament. The Tigellinus of John M. Sainpolis was firm and convincing, and William Yerance as Chilo drew a picture perfect in every detail. Donald Bowles had the role of Aulus Plautius, and concealed his identity with a skillful make-up. His representation of the character was one of the best features of the performance and afforded a striking example of rare versatility. Theodore Marsden was a capital Ursus, physically and dramatically, and Hazel Scofield as Little Aulus deserves praise. Eva Taylor as Lygia acted with infinite grace and sincerity; Julia Blanc was a stately Poppaea, and rose to considerable dramatic strength in the strong scenes, and Antoinette Walker as Eunice was pretty, girlish and winsome, and on this her first appearance with the co. created a delightful impression. Her treatment of the part left no room for improvement. Mary Emerson played Acte satisfactorily, and several minor roles were represented fairly well. A large number of supernumeraries were employed, and the costumes were rich in color and design. The chief honors belong to Frederick Paulding, under whose personal supervision and guidance the entire production was prepared, and it is immensely to his credit that such a massive undertaking was so successfully carried out. Manager Thanhouser is also to be commended for the liberal manner in which the accessories were supplied. The burning of Rome scene was one of the finest spectacles ever seen on a local stage and aroused storms of applause. Owing to the keen interest taken by the public in this production the management have decided to run it another week. Christopher, Jr., 7-13.

Hello, Bill was the offering at the Bijou 22 and a large audience attended. The farce contains many clever and funny situations, brought about through the striking resemblance between twin brothers of contrary dispositions. The dual role was admirably played by Frederick L. Power, whose quick changes were puzzling to the spectators. The plot was temporarily laid aside during the second act, to permit of several specialties being introduced, every member of the co. assisting. Among the best a clever and difficult exhibition of dancing was given by Frances Keppiar, a child of twelve years or so, who displayed amazing skill and grace. John Hyams sang sweetly, and executed an intricate dance with great success. George Ober was much in evidence as a character old man, and pleasing work was contributed by Lee James, James Bradley, Mae Raymond, Helen Brackett, Ada Deaves, Ada Bernard, and Katheryn Howard. The audience enjoyed the performance very much. George W. Monroe 29-May 5.

At the Alhambra Muldoon's Picnic held the boards and a large audience went to see it. The entertainment is of the nondescript order, and chiefly consisted of vaudeville features. The portion of the performance which took the best was the clever one-act comedy presented by George H. Adams, in which he was ably assisted by his charming daughters, Tonina and Lily, and also by Henry E. Cooke and Eddie Giguere. Richard Pitrot gave some good impersonations, and entertaining numbers were given by Harry Mayo, Eddie Giguere, and the Adams Sisters. W. J. Cale and Lewis Farrell represented the Irish characters in the farce, and were exceedingly funny. The audience applauded generously. Sapho 29-5.

The German Stock co. presented Zwei Gluckliche Tage (Two Happy Days) at the Pabst 22 to a fair audience. Three one-act plays will be given 25—Ehren Schulden (Debts of Honor), Die Burg Ruine (The Castle Ruin), and Militar Fromm (Military Piety). The last of the subscription performances will take place 27, when the bill will be Gluck bei Frauen (Luck with Women), and the season will close 29 with the production of a new farce by Heinz Gordon, entitled In Vertretung (In Representation). The occasion will also be a benefit to Sigmund Selig, a deservedly popular member of the co.

Manager Louis W. Werba was a very welcome visitor here last week. Mr. Werba, who is manager of the Rogers Brothers, until recently resided in Milwaukee, where he was identified with various amusement enterprises, and was for a time manager of the Academy of Music. He was greeted by legions of old friends during his brief stay here.

Zona Gale is writing some crisp and interesting articles on local theatrical matters in the Milwaukee "Journal."

The Salisbury Stock co. will open at the Davidson May 20. CLAUDE L. N. NORRIE.

ST. PAUL.

Charley's French Grand Opera co. gave a special farewell performance April 20. All the leading vocalists of the co. appeared in a varied programme, presenting the second act of Lucia, the ballet La Poupee, acts from La Juive, and in Mignon, and the ballet from Salammbo. The co.'s engagement has been a rare treat to St. Paul music lovers. Rusco and Holland's Minstrels drew large audiences 19-21. The comedians and singers give an old-time minstrel show, and furnish a good entertainment. The stage setting of the first part is picturesque and quite effective. The vocalists are good, the jokes clever and up-to-date. Billy Kersands and Harry Fidler, the star end men, also John Rucker and Bobby Kemp scored hits. The specialties were exceptionally good, and included Allie Brown, on the slack wire; Marsh Craig, contortionist; Christian and Thomas, roller skaters, and the Bauvards, the only white people in the co., who do some wonderful acrobatic work. The Rogers Brothers in Wall Street was the bill 22-25. Paderewski 26. The Village Postmaster 27, 28. Sir Henry Irving and Ellen Terry 30-2.

A Hot Old Time was presented by a bright and clever co. at the Grand Opera House 22-28. John W. Jess, as Larry Mooney, and William McBodie, as Jack Treadwell, are excellent exponents of Irish comedy. The specialties are clever and taking. Dorothy Drew is very clever as Sally Waters. The graceful dancing by Bertha and John Gleeson was a pleasing feature. Lea Peasley acquitted herself with credit. Hello, Bill co. 29-5. The Boston Lyric Opera co. and the Pike Theatre Stock co. will alternate at the Grand during the Summer.

An enthusiastic audience filled the People's Church 28, and thoroughly appreciated the admirable interpretation of The Messiah by the Schubert Choral Association of over two hundred vocalists and musicians assisted by Hildegarde Hoffman, Frances Carey Libbe, Charles W. Clark, and Holmes Cowper. Much credit is due Musical Director Emil Ober Hoffer for the success attained by the association.

A capable production of Esmeralda was given by the Le Febvre Stock co. at the Mozart Theatre 19. A large and appreciative audience were liberal in applause. The local press gave merited praise to Emily L. Le Febvre, Rosemary Fanning, and Lewis Crosby, principals in the cast. GEORGE H. COLGRAVE.

JERSEY CITY.

The season at the Academy of Music closed 21. Jersey City Lodge, No. 211, B. P. O. Elks, held its annual benefit 23 to a packed house. The minstrels were No. 1 on the bill and made a hit. In the olio were Louis and Ray Filber, the Bragdons, Webb and Moody, Ben Mowatt and son, Bebe Kaufman, Joseph Dahl and co., and the Magnani Family. Thomas W. Dinkens, of the Bon Ton Theatre, was stage-manager. Theodore Appell, of the Neu Century Theatre, Newark, was orchestra leader. Manager George W. Sammis had charge of the Reception Committee. The house goes back to the management of Frank E. Henderson next season.

The Dairy Farm was offered at the Bijou Theatre 23-28 to crowded houses. There is much human interest, the situations are funny and the sayings witty. The cast is good and the stage settings complete. There is also plenty of action in the play. The rural flavor is well preserved throughout the four acts. The characters—played by James H. Wallick, Jean Clara Walters, Harry Leighton, Grace Hopkins, Katherine Carlisle, Arthur C. Saunders, J. H. Hollingshead, Seymour Stratton, Melema Bardi, Nellie Russell, Frank Richter, Hilde Vernon, M. M. Murray, Paul Taylor, Tony West, and Eleanor Merron—are strong and all the points are well brought out. Caught in the Web 30-5. Human Hearts 7-12.

John Mayon, comedian, with the Broadway Opera co., playing The Highwayman, arrived home 25, the co. having closed its season. Mr. Mayon is negotiating to put a sketch on in vaudeville, assisted by three other people.

Manager George W. Sammis and family left this city 26 for their Summer home in Connecticut. Treasurer Harry Hayden accompanied them and will remain their guest for a few days.

Manager John W. Holmes, of the Bijou Theatre, celebrated his fifty-fourth birthday 24. He kept the matter secret until the celebration was over.

A number of benefits are being arranged for the Bijou Theatre May 14-19, when Robert B. Mantell will play here. WALTER C. SMITH.

LOUISVILLE.

Annie Russell, who was to appear at Macauley's April 23, 24 in Miss Hobbs, canceled, and the house will be closed, except for occasional amateur happenings, until 3-5, when The Belle of New York will close the season. Manager John T. Macauley will conduct the house alone next season, Associate Manager William Colgan retiring.

Chattanooga was presented at the Avenue Theatre 22-28 by a strong co., attracting large patronage. Two Married Men 29-5.

The Meffert Stock co. presented Sapho at the Temple April 23-28 to very large business. The play was acceptably rendered. Before closing their season at that house the Meffert co. will give a benefit for the Newsboys' Home, producing Davy Crockett, and on May 1 Manager William H. Meffert will receive a benefit.

Underlined at the Auditorium is the concert of the Philharmonic Society, 26; the May Music Festival, 3-5, and amateurs in In Nonsense Land, 10.

Over two hundred friends of John and James Whallen, managers of the New Buckingham Theatre, surprised them at their home on the eve of their departure for Europe. There was a serenade and a genuine good time. The popular managers will be gone several months.

Thomas Slaughter, a Louisvillian, known on the operatic stage as Harry De Lorme, has returned to the city for the Summer.

The Spencer Opera co. has canceled its engagement at Macauley's and there will be no Summer opera at that theatre.

Mrs. James B. Camp is receiving the sympathy of her friends in her bereavement in the death of her aged mother, the widow of Judge W. B. Hoke.

Arrangements are rapidly progressing for the opening of the season of Summer opera to be given at the Auditorium. Manager Joseph Fay has engaged the co., including Villa Knox, Raymond Hitchcock, and others of last season's co. The Auditorium esplanade is being beautified and the entire place put in first-class condition. CHARLES D. CLARKE.

PITTSBURG.

Too Much Johnson was presented by the Grand Opera House Stock co. April 23-28. James E. Wilson was in his element in the part of Augustus Billings. William Beach was excellent as Joseph Johnson. George Pauncefort, a new member of the stock co., made the most of the small role of Henry Mackintosh. The other members of the cast were satisfactory. Next week, The Still Alarm.

The numbers of people turned away by Al. W. Martin's U. T. C. at the Bijou 23-28, shows that this time-worn play has not began to lose its grip on the people. All of the well-known characters are well presented. The co. numbers about 60, including jubilee singers, cake walkers, and instrumentalists. Tom Brockman, the colored boy drum major, who is seven feet eleven inches tall, is with the co., and excites no little interest. Next week, Post 3, G. A. R., presents The Drummer Boy or the Spy of Shiloh.

Isham's Octoroons holds the boards at the Duquesne 23-28 for the second time this season. The performance abounded as ever in good singing and up to date specialties and proved highly entertaining to big audiences. The olio includes Belle Davis, the Brittons, Smart and Williams, Billy Miller, William English, and others. Next week, Humpty Dumpty.

Chris and the Wonderful Lamp is the attraction at the Alvin 22-28. The opening performance was a testimonial benefit for Thomas F. Kirk, Jr., business-manager, and W. B. Gardner, treasurer of the Alvin. Their friends turned out in numbers and the house was filled. Next week, James O'Neill.

L. W. MENDENHALL.

MINNEAPOLIS.

Ada Rehan presented The School for Scandal, As You Like It, and Taming of the Shrew at the Metropolitan Theatre April 19-21. The Village Postmaster, with Archie Boyd in the title-role, opened a brief engagement 22, to a good sized house, and made a good impression. Mr. Boyd, who is a great favorite here, gave an excellent portrayal of the Postmaster. Leslie Matthews won favor as Ben Deane. Miss Leigh, Miss Barker, Miss Weaver, Miss Beneteau, Miss Russell, and Miss Skillman also contributed pleasing characterizations. The play was well staged. The Rogers Brothers in Wall Street 26-28. A Contented Woman 29.

At the Bijou Opera House, Who is Who 22-28, opening to good sized houses. The co. includes several very clever people, prominent among which were Eva Tanguay, Katherine Weston, the Whiting Sisters, Bert St. John, and Charles A. Pusey. A Hot Old Time 29-5.

Ignace Paderewski gave a piano recital at the Lyceum Theatre 25 before a large and representative audience. Dr. Gunsaulus delivered his lecture on Robert Browning, the poet, 24, before a large house, under the auspices of the Institute of Arts and Letters.

Sanford Dodge and his co. have been resting in this city for several weeks after an extended Northwestern tour. Mr. Dodge will start out with an elaborate production of Quo Vadis 7. The scenery has been painted by Arthur Hurtt, a local artist.

F. C. CAMPBELL.

NEW ORLEANS.

The Wilbur-Kirwin Opera co. opened the second week of its engagement at the Crescent Theatre April 22 by presenting The Mascot to a crowded house. The Bohemian Girl, Said Pasha, and The Chimes of Normandy were also put on during the week. Vaudeville features are introduced during the intermissions, and The Girl with the Auburn Locks and the illustrated songs of Mr. Mason deserve special mention. Baby Beatrice is also a captivating feature with her songs and dances.

At the Grand Opera House the Baldwin-Melville Stock co. presented Sapho 22-28 to packed houses. William Farnum as Jean Gaussin made a handsome and impassioned lover, and Esther Lyon as Fanny Le Grand gave to that role an admirable interpretation. Robert Lowe was effective as Dechellette. The minor parts were well looked after and the performance was in every respect a decided success. Quo Vadis 29-5.

Athletic Park will open 6 with the Olympia Opera co. of forty voices. The co. will present two comic operas weekly. Charles H. Fourton, manager of this resort, who has contributed so materially to its success, promises for a later date some of the best vaudeville attractions.

Henri de Regnier, poet and novelist, gave two lectures in French at the French Union Hall 28, 29, under the auspices of the Athenee Louisianais. His subjects were "The Poets of To-Day" and "The Future of Poetry and Women in Contemporary Literature." J. MARSHALL QUINTERO.

KANSAS CITY.

M. Charley's New Orleans French Opera co. played its first engagement here at the Grand Opera House April 23-28, and was unusually successful. The opening bill was La Juive, followed by Romeo and Juliet, The Huguenots, Faust, Cavalleria Rusticana, La Navarraise, Ballet of the Dolls, La Traviata, L'Africaine, and William Tell. The co. throughout was excellent, and the casts well selected. M. Bonnard proved one of the most popular tenors. A big chorus, orchestra, ballet, with special scenery and elaborate costumes, were imposingly added. Gauthier, the tenor; Bouxmann, basso, and Mesdames Clement and Berthet, sopranos, were in the opening performance and proved themselves worthy artists. Business was excellent throughout the week at advanced prices. Richards and Pringle's Minstrels 29-5.

Maude Adams in The Little Minister was at the Coates Opera House 25-28. The Apollo Club Concert, with Charlotte Maconda, as soloist, was largely attended 23.

The Woodward Stock co. at the Auditorium produced The Corsican Brothers 22-28. Lester Lonergan, the new leading man, appeared to excellent advantage, and George Farren played with force. The balance of the cast did excellently well. The play was strongly presented and pleased good sized audiences. Dr. Bill and The Violin Maker of Cremona 29-5.

FRANK R. WILCOX.

NEWARK.

E. H. Sothern and Virginia Harned presented The Song of the Sword and The King's Musketeer at the Newark April 23-28. Julia Marlowe 30-5.

Robert B. Mantell opened a three weeks' engagement at the Neu Century 23 in The Dagger and the Cross. Mr. Mantell appears to excellent advantage and is well supported. Business opened light. Monbars and The Secret Warrant will also be given by Mr. Mantell during his stay here.

The Wilbur Opera co. began its second week at the Empire before a good sized house that thoroughly enjoyed La Mascotte. The Girl with the Auburn Locks continues a prime favorite. The vaudeville features, illustrated songs and living pictures all meet with favor.

Beacon Lights at the Columbia drew a good sized house 22. Coulter Brinker and Una Abell sustain the leading characters with skill. Robert Neil was particularly effective in his villainy, in which he was ably assisted by Bert Lytell. Virginia Jackson, as usual, made a hit. Frank Richardson, Sedley Brown, and Walter Woodall appeared to advantage. Master John Gough played the part of Charlie and was much applauded. Saved from the Sea 30-5.

Manager Mart Hanley states that Robert B. Mantell has had this season the best business in five years.

Paderewski will give his last recital at the Newark Theatre the afternoon of 14. C. Z. KENT.

PROVIDENCE.

The Empire had large audiences April 23-28 with Yon Yonson as the bill. It is several years since the play has been seen in this city, and it was received with great enthusiasm. Arthur Donaldson was seen in the leading role, which he played capitally. He had a good conception of the character, both from its serious and humorous sides. The supporting co. included Beatrice Norman, Emma Siegel, Annie Mack Berlien, Edward J. Mack, E. Guy Spangler, and Daisy Grogan. During the action of the play several specialties were introduced. Thomas E. Shea 30-5.

Sarah Cowell Le Moyne and an excellent co. presented The Greatest Thing in the World at the Providence Opera House 23-28. It was a beautiful play admirably given. My Daughter-in-Law 30-5.

Managers Spitz and Nathanson will make extensive changes in the Olympic Theatre after the close of the season. The stage is to be enlarged, a pipe system of ventilation will be installed, and the auditorium will be thoroughly overhauled.

The Banda Rossa gave a concert in the Providence Opera House 22.

The last concert of the season by the Boston Symphony Orchestra was given in Infantry Hall 25. The programme was excellent and made a fitting close to a very fine season. The soloist was Ben Davies.

HOWARD C. RIPLEY.

DETROIT

Cleopatra was presented at the Detroit Opera House April 23-25 by the Blanche Walsh-Melbourne MacDowell co. Unfortunately Miss Walsh was too ill to appear and her place was taken by Constance Williams. James O'Neill in The Musketeers and Monte Cristo 26-28. Denman Thompson in The Old Homestead 30-5.

At the Lyceum 22-28 What Happened to Jones was presented by a good co. George Larsen as Jones, Walter Lennox as Ebenezer Goodly, and J. W. Cope as the policeman are capital. Vivian Townsend, a sweet and roguish Cissy, and Miss Juliet Sager, a pleasing Marjorie. Other members of the co. do remarkably good work. The Pike Theatre Stock co. of Cincinnati, will open a season 29, in The Wife.

Kidnapped in New York is at Whitney's 22-28. The play seems to take well with the patrons of this place of amusement. Barney Gilmore as Mr. Dooley, the detective, is good, and G. W. Goodrich as the King of Kidnappers, is all that his part calls for. George Leslie is clever in acrobatic dancing. Go-Won-Go Mohawk 29-5. FREDERICK KIMBALL.

INDIANAPOLIS.

Quo Vadis, which was the bill at the Grand week before last, was again presented by the stock co. April 23-28. While the play was a great success, when first presented, it has received many alterations that decidedly improve it. The new scene showing the conflagration in Rome is realistic in the extreme. The cast, with one or two minor exceptions, remains the same. The season will close next week with She Stoops to Conquer and Lady Windermere's Fan.

Andrew Mack had a successful two nights' engagement at English's 23, 24, presenting The Last of the Rohans to well pleased audiences. Annie Russell in Miss Hobbs 26, 27. The Rogers Brothers in Wall Street 30, 1.

For Fair Virginia was given at the Park 23-25. The co., headed by Russ Whytal, is competent throughout, and large and well pleased audiences have been the rule. Alden Benedict's Quo Vadis will compete with the Gilder version as given at the Grand 26-28. Black Patti's Troubadours 30-2. A Man of Mystery 3-5.

It is said that the stock co. will take Quo Vadis on the road for a brief season after closing the regular season here. ALLEN E. WOODALL.

CLEVELAND.

The Old Homestead, with Denman Thompson and a fine suporting co., was at the Euclid Avenue Opera House April 23-28. John Drew 30-5.

At the Lyceum Theatre Eugenie Blair opened her Spring engagement 23 with The Dancing Girl and scored a hit. Miss Blair played the part of Drusilla Ives to perfection, ranging from the demure Quaker maiden to the dashing coquette. William Bramwell was seen at his best in the character of the Duke of Guisebury. Elenor Montell, as Sibyl Crake, is worthy of general mention, and the rest of the co. was good. Divorcons 30-5.

The Cleveland Theatre was favored with large crowds 23-28, A Grip of Steel being the attraction. Martin's U. T. C. 30-5.

Madame Schumann-Heink will be heard at the Chamber of Commerce Hall 28.

WILLIAM CRASTON.

MONTREAL.

The Strakosh Opera co. opened at the Academy April 23 to a fair audience in Il Trovatore, and gave a very capable performance. Special credit is due to Avery Strakosh for her work as Leonora, both vocally and histrionically. Signor Montigriffo, who is well known here, appeared to advantage as Manrico. Signor Alberti as Di Luna, and Amelia Fields as Azucena were also very good. The chorus did capable work. During the week the co. will appear in Fra Diavolo, The Bohemian Girl, Maritana, and Faust. Walsh-MacDowell co. 2-5.

The Tammany Tigers are giving a very fair burlesque bill to big business at the Royal 23-28. Hawthorne and Parsons, and the Harbecks are the features. Edward Harrigan 30-5.

Madame Scalchi will give a concert at Her Majesty's 26. W. A. TREMAYNE.

PORTLAND, ORE.

At the Marquam April 16-18 Willie Collier, in Mr. Smooth, supported by an A1 co., was well patronized. Harry Corson Clarke, in What Happened to Jones, 20, 21, did fair business.

At Cordray's, On the Suwanee River, with a creditable co., in which Stella Mayhew was easily and delightfully the star of the performance, did good business 15-21. Barlow Brothers' Minstrels opened 22 for a week to crowded house.

At the Y. M. C. A. Hall, 17, 18, Edison's Passion Play Pictures were seen by good houses.

O. J. MITCHELL.

OMAHA.

The engagement of Sir Henry Irving and Miss Ellen Terry at the Boyd April 20, 21 opened with a magnificent presentation of The Merchant of Venice and closed with a double bill with Ellen Terry as Nance Oldfield and Sir Henry as Mathias in The Bells. The engagement broke all records of this house, the receipts for the two performances reaching the magnificent sum of $7,800. The supporting co. is an acceptable one, but not a great one. Midnight in Chinatown to fair business 22. Maude Adams 23, 24. Ada Rehan 27, 28. Grau Opera co. 29, 30. J. R. RINGWALT.

COLUMBUS.

At the Southern, Chris and the Wonderful Lamp was seen April 17, 18; Julia Marlowe 20, 21; Annie Russell 22, and Andrew Mack 25, 26.

At the High Street, Old Si Stebbins did well 19-21. The co. and play seemed to please. J. W. Carner gave an excellent characterization of Rip Van Winkle 23-25. The supporting co. was fair. Bohemian Burlesquers 26-28. A Man of Mystery 30-2. Black Patti's Troubadours 3-5. Quo Vadis 7-12.

The Grand has been dark since 14, and has no attractions booked. J. B. DAVIE.

DENVER.

The Lyceum Stock co., in second week of Sapho April 15-21 to large business. The co. will tour the State, opening at Colorado Springs 23.

Wang at the Tabor played to excellent business. Henrietta Crosman co. will open a four-weeks' engagement 3.

The Broadway was dark. Ada Rehan 30-5.

Frederick Conger will close with the Lyceum Stock co. at Leaville 30. R. L. HERBERT.

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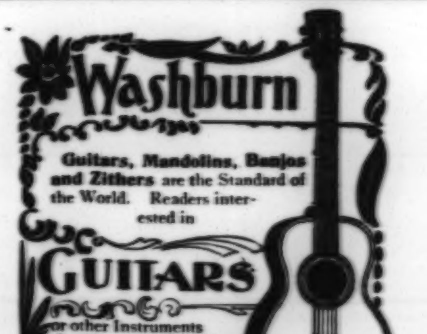

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ALABAMA.

MOBILE.—THEATRE (J. Tannebaum, manager): Murray and Mack in Finnigan's Ball enjoyed good business April 16 and pleased every one. Black Patti's Troubadours to large house 16; performance pleasing. De Wolf Hopper presented The Charlatan 23 to one of the largest audiences of the season, many being compelled to stand; co. is capable in every respect and includes Harold Blake, Mark Price, Charles W. Swain, and Nella Bergen. Special praise is due Jessie Mackaye, who scored a distinct personal success. The chorus is large and pleasing to look on, and the costumes and scenery exceptionally fine.——ITEM: Mr. Hopper responded at the end of the second act with one of his characteristic speeches, provoking much laughter. At the same time he called the attention of his hearers to the performance for the benefit of the Actors' Fund of America, which will be given here by local talent 28. Mr. Hopper stated that he was one of the trustees of the Fund, and as such was surprised and delighted to hear of this benefit, and assured his audience that the other officers and members of the Fund would be equally thankful for it.

BIRMINGHAM.—JEFFERSON THEATRE (R. S. Douglas, manager): Black Patti's Troubadours pleased good business April 19. Murray and Mack in Finnigan's Ball pleased a fair sized audience 21. De Wolf Hopper 25.

MONTGOMERY.—MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): Under the Red Robe 10. Murray and Mack presented Finnigan's Ball to good house 18. De Wolf Hopper 24.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Black Patti's Troubadours April 18 to topheavy house. Murray and Mack in Finnigan's Ball 19, pleased a fair audience.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenstahl, manager): Tuskegee Dramatic Club (local) April 26.

ARIZONA.

PHOENIX.—DORRIS THEATRE (E. M. Dorris, manager): The Girl from Chili 19.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, manager): Emma Nevada gave a delightful concert April 19 to an overflowing house. Peruchi-Beldini co. canceled 23-28. Opie Read will close season 24.——GLENWOOD PARK THEATRE: Griffith, hypnotist, 23. Regular season will open 7.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): Krause-Taylor co. April 23-28. Ewing-Taylor co. 30-5.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Ed Swift, manager): Hambourg, Petschnikoff, and Lachaume April 16; small but pleased audience. West's Minstrels 23, 24.——DEWEY THEATRE (Landers Stevens, manager): Stevens' Stock co. presented Around the World in Eighty Days April 16-22; packed houses. The co. did excellent work, Landers Stevens and Maurice Stewart being especially good. Mr. Barnes of New York 23-29.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Frawley co. opened to S. R. O., and appeared to great advantage and large houses April 15-21 in An Unconventional Honeymoon and The Charity Ball. In Paradise 22. Mr. Frawley received a warm personal welcome.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): Morosco Opera co. continued its success and excellent business in Sinbad 15-21. The Beggar Student 22-28.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Jessie Shirley co. in Doris, That Precious Baby, Trilby, Moths, and Wife for Wife April 16-20; good houses. The Real Widow Brown 4. The Lees, hypnotists, 7-12. The Brownies in Fairyland 18, 19. The Evil Eye 22. John Drew 30.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Ward and Vokes in The Floorwalkers April 20 to topheavy house; performance pleasing. Lee, hypnotist, 22-28.——AVON THEATRE (George Simpson, manager): Bound by an oath (local) 19; good house.

WOODLAND.—OPERA HOUSE (E. C. Webber, manager): Thompson and Allen co. in Monte Cristo to fair house April 19.

SAN JOSE.—VICTORIA THEATRE (C. P. Hall, manager): Ward and Vokes April 21.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): The Girl from Chili April 21; fair business. The co. was capable enough, but the play very poor. The Lyceum Stock of Denver gave us Sapho 23 to S. R. O. Beryl Hope and John Flood in the leads were excellent, as was also their support. What Happened to Jones 5.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): The Burglar April 16 and Quo Vadis 19 canceled. The Girl from Chili 24. Sapho 27. What Happened to Jones 30.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Grau Opera co. in Wang April 23; good business; fine co. Nashville Students 3.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Black Crook, Jr., April 18 and 21; good business.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The last Dorscht Lodge concert April 22 was largely attended and an exceptionally good concert was rendered. The orchestra, under Frank Fichtl, leader of the Hyperion, played with taste and judgment. Miss Daniker, the soloist, was warmly received. Henry Miller 28. Williams and Walker (return) 2. Mr. and Mrs. Kendal (return) 5. State Musical Convention 7-9. Paderewski (return) 10. My Daughter-in-Law 11. Alice Nielsen 12. Francis Wilson 17. E. H. Sothern 21. Yale Dramatics 23.——NEW GRAND OPERA HOUSE (G. B. Bunnell, lessee; W. H. Van Buren, manager): The Parisian Widows gave satisfactory performances to large receipts 19-21. Charles Seay presented his satirical comedy, Dollars and Dogs, as a feature, scoring heavily. Mr. Seay is a talented comedian and a great favorite here. Sowing the Wind 23-25. Lights of Home 26-28. McFadden's Row of Flats 30-2. My Friend from India 3-5. The City of New York 10-12. The Rising Generation 14-16. Yon Yonson 17-19.——WARNER HALL: George Grossmith 2.——COLLEGE HALL: The Yale Graduates will offer the first English comedy, Ralph Royster Doyster, 5. Four of the parts will be taken by women of the graduate department.——ITEMS: Mr. and Mrs. Bunnell spent a part of the week in Boston visiting the playhouses.—George Peterson has recovered and is again at the Hyperion box office.—Business at the Grand for 23-28 was phenomenal, the theatre being sold out for every performance.—Work has begun upon the new theatre at Savin Rock and the management expect to have it in readiness for the last of June. First-class vaudeville will be offered. Francis Fisher Powers will give a song recital at Harmonie Hall 4.—Mr. Bunnell has purchased an automobile and is daily seen driving the handsome machine over the fine shore road.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Matthews and Bulger in By the Sad Sea Waves April 20, 21; satisfactory performances; good business. Klimt-Hearn co. 23-28 made a good impression. Repertoire: The Silver King, The Great Diamond Robbery, Mr. Barnes of New York, Held by the Enemy, Kidnapped, Alabama, and The Millionaire's Daughter. Alice Nielsen 1, 2. Sarah Cowell Le Moyne 4, 5. Viola Allen 7. Wheels Within Wheels 8. Shore Acres 10.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): Through the Breakers 19-21; excellent co.; audiences large. Al. Reeves' co. 23-25 gave a lively bill to good audiences. The Rising Generation 26-28. Crackerjacks 30-2. Lights of Home 3-5. Gay Girls of Gotham 7-9.——ITEMS: Jennings and Graves have begun the changes in the Coliseum that they will conduct as a Summer vaudeville garden. It is their intention to continue vaudeville and burlesque through the Winter season, booking combination and dramatic cos. only at the Hartford Opera House.—Al. Reeves, in addition to his road cos., will also manage a theatre in Brooklyn next season.—At the annual meeting of the Press Club 21, the following officers were elected: President, T. Jefferson Kelley, of the "Post;" vice-president, F. Erving Dayton, of the "Sunday Globe," and press agent of Parsons' Theatre; treasurer, W. A. Graham, of the "Courant;" corresponding secretary, E. Shipman Smith, of the "Post;" sergeant-at-arms, W. D. Freer, of the "Courant;" recording secretary,

A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): McFadden's Row of Flats (return) April 19-21; attendance good. Through the Breakers (return) 23-25; business fair; good performance. Al Reeves' co. 26-28. Lights of Home 30-2. Crackerjacks 3-5.——PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): John Drew in The Tyranny of Tears 18. Sowing the Wind 20-21. At the White Horse Tavern (return) 23 to light house. The Boy Tramp 24. Henry Miller in The Only Way 27. My Friend from India 30-2. Maude Adams (return) 4. Kelcey and Shannon co. 5. Wheels Within Wheels 7. Shore Acres 10. Julia Marlowe 14.——ITEM: Apple Blossoms, which closed Smith's Theatre last season, is again announced for a finale May 30.

W. P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Sarah Cowell Le Moyne in The Greatest Thing in the World April 20; excellent performance; good business; prominent in the strong cast are Robert Edeson, Frederic De Belleville, Walter Thomas, Hope Ross, and Katherine Grey. The Princess Chic 26 pleased good patronage. Yale Glee Club 1. Alice Nielsen 3. McFadden's Row of Flats 5.——OPERA HOUSE (W. W. Hanna, manager): Dark.——ITEMS: Manager Hanna, of the Opera House, has a badly cut foot, the result of an accident.—Associate Manager T. J. Lynch, of the Russwin, will umpire the series of ball games between Yale and Harvard.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Al. Reeves' co. to large audiences April 19-21. The Princess Chic, with Christie MacDonald in the title-role, gave one of the most pleasing performances of the season 24. Henry Miller 26. 'Way Down East 30-2.——JACQUES OPERA HOUSE (Jean Jacques, manager): Bon Ton Stock co. closed a successful week 21. A clever co. in Lights of Home to good business 23-25.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): At the White Horse Tavern was played to a fair sized house April 20 and gave satisfaction. Himmelein's Ideals opened 23 to a packed house in In the Heart of the Storm. The co. as a whole is a good one. Mr. and Mrs. Kendal 1. Williams and Walker 4. James O'Neill 10.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): At Piney Ridge April 21 pleased a large audience. Ernest Seton Thompson 24; good attendance. America's Vaudeville co. 26; small audience. Sapho 28. Because She Loved Him So 1. Bell Rock (local) 9, 10. Shore Acres 14.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Sapho April 26 to big business.——UNION THEATRE (Volkman Brothers, managers): 'Way Down East April 24; S. R. O. A Pair of Black Eyes 26; light house. Our Irish Visitors 1.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Himmelein's Ideals closed a good week April 21. At the White Horse Tavern 25; excellent performance; good business. Mr. and Mrs. Kendal 30. Williams and Walker 4. Tim Murphy 5.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): 'Way Down East April 26; S. R. O.; performance excellent. Williams and Walker 30. Tim Murphy 3. McFadden's Row of Flats 5. Jefferson Comedy co. 15.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): At the White Horse Tavern April 26; pleased audience. Alice Nielsen 4.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Gorton's Minstrels April 25; fair business; performance satisfactory. Sapho 26.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt, manager): At the White Horse Tavern to S. R. O. April 23. 'Way Down East 27.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): 'Way Down East April 28; S. R. O.; performance excellent. Sapho 25; small house.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): 'Way Down East April 25 to S. R. O.; performance excellent. Tim Murphy 2.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): At Piney Ridge April 23; small audience; co. excellent. 'Way Down East 11.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Dark.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Chapman-Warren co. April 23-28.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): De Wolf Hopper April 26. Murray and Mack 27, 28 will close the regular season. The Thanhouser Stock co. will open in June for ten weeks.——COLUMBIA (Henry and Julius De Give, managers): Black Patti's Troubadours 20, 21; good business. Bentfrow's Pathfinders 24-26 presented to good audiences The Lightning Express, Below Zero, The Old Inventor, and The Three Musketeers. This closed the season at the Columbia.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Usher's Minstrels (local talent) April 19; excellent entertainment; good house, considering bad weather. The performance was repeated 24, delighting an appreciative audience.——ITEM: This week, 23-28, is Merrymakers' Week; the city has put on its gala attire and is crowded with visitors.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Bentfrow's Pathfinders April 16-21; good performance; small business. Plays presented: Below Zero, The Middleman, The Three Musketeers, The Lightning Express, Cinderella, and Ten Nights in a Barroom. Black Patti's Troubadours 23 to good business.

SAVANNAH.—THEATRE (Sidney H. Weis, manager): Tolson Dramatic co. April 23-27, presenting The Black Flag, The Bells of Shandon, Hearts of Oak, The Country Girl, The Prisoner of Algiers, My Rival from Japan, and Another Man's Wife, opened to large audiences; performances pleasing. De Wolf Hopper 28.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Katherine Ridgeway Concert co. April 24. De Wolf Hopper 27. Murray and Mack 30.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Dark.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Columbia Band concert April 17 pleased fair house. What Happened to Jones 23. Quo Vadis 25.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): In Paradise, canceled. Pudd'nhead Wilson April 24.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Dark.

POCATELLO.—PAVILION (H. B. Kinport, manager): Dark.

ILLINOIS.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Vanity Fair April 21; fair house; satisfactory performance. For Fair Virginia 28. Holden Comedy co. 30-5.——ITEM: Manager Sauvage has consummated negotiations with the Alton Railway and Illuminating Co. for the management of vaudeville and opera at Rock Spring Park during the coming Summer. Work will be started at once on the theatre, and will be opened the latter part of May or first of June.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): Archie Boyd and an excellent supporting co. presented The Village Postmaster to capacity April 18. Chicago Opera co. pleased a small house 20 in selections from Martha, Der Freischutz, Liechen and Fritzchen, and Faust. Clara and Ottilia Bunte deserve special notice. A good audience witnessed Side Tracked 21. A Texas Steer 25. Phinney's U. S. Band 27. A Wise Woman (return) 28. Si Plunkard 3.

JOLIET.—THEATRE (William H. Hulshizer, manager): Ferris Comedians April 16-21, presenting The Branded King, Camille, The Favorite Son, and The Three Musketeers, to large business; performances good. A Poor Relation to S. R. O. 23; performance excellent. Arizona 26.——ITEM: Kitty De Lorme, of Ferris Comedians, left 21 to join the Holden Comedy co.

GALESBURG.—AUDITORIUM (Chamberlain, Kindt and Co., managers): Sapho April 17 to a good business; performance pleasing. Other People's Money 20, and Little Trixie 21 satisfied fair houses. The Elks' Circus 23 delighted a full house and was a fitting testimonial of the esteem and appreciation in which the manager of the house, Punch Robertson, is held, the performance being for his benefit.

AURORA.—OPERA HOUSE (J. H. Plain, manager): William Owen presented A Gilded Fool to large and appreciative audience April 18. Uncle Josh Spruceby did good business 21. Arizona 24. A Poor Relation 25.——ITEM: Manager Plain attended a meeting of Opera House managers in Chicago 21, when the Illinois and Indiana Opera House Association was formed.

KEWANEE.—McCLURE'S OPERA HOUSE (F. A. Cahow, manager): Flora De Voss co. April 2-4 in Brother Against Brother, The Lightning Rod Agent, and East Lynne; fair business. U. T. C. 7; packed houses. Vogel and Deming's Minstrels 17; large house; performance excellent. Shore Acres 20; crowded house; performance very good.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): The Rogers Brothers in Wall Street, April 16. Vanity Fair 20 pleased a topheavy house. Holden Comedy co. 23-28. Hearts of the Blue Ridge 3.——ITEM: Our townsman, Ross Snow, with the Rogers Brothers, after a warm curtain call, responded with a speech.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): Chicago Opera co., April 17 in scenes from The Flying Dutchman, Der Freischutz, etc. Ferris Comedians 23 and 25-28; packed houses; satisfaction given. The Belle of New York 24. Sapho 4. Ada Rehan 12.——COLISEUM (L. J. Seybold, manager): Dark.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Local Minstrels April 20 pleased a good house. Nicoll, magician, was a feature. Dalrymple Comedy co. opened for a week 23 in A Sailor's Lass, pleasing a fair house. The Chicago Boy 24; fair business. His Brother's Wife 25; good business. Hearts of the Blue Ridge 4.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): James O'Neill in The Musketeers April 19 pleased a large audience. A Texas Steer 20 and Shore Acres 21 were satisfactory and did good business. Other People's Money 22; performance good; big business.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Village Schoolmaster April 17; small house; audience pleased. Rogers Brothers in Wall Street 18. Arizona 20; good house; performance well received. Chicago Opera co. 21 failed to draw; no performance given.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): James-Kidder-Hanford co. presented The Winter's Tale to a large and pleased audience April 16. Sapho to good house 19; audience satisfied. University of Illinois Minstrels to crowded house 20.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington & Co., managers): Holden Comedy co. finished a week's engagement April 21 to large business. Nobody's Claim, The Fool of St. Arven, What Happened to Smith, Dixie Land, The Denver Express, and A Barrel of Money were presented. Shore Acres 25.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Shore Acres to S. R. O. April 18; fine performance. Arizona 21; fair audience; good performance. A Texas Steer 24. William Owen 25. Other People's Money 27. Si Plunkard 30.

OTTAWA.—SHERWOD OPERA HOUSE (T. B. Farrell, manager): Shore Acres April 19 delighted a large audience. William Owen in A Gilded Fool 23 to medium business. Phinney's Band 25. A Poor Relation 27.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Shore Acres April 16 pleased a packed house. Si Plunkard 21 to big business. A Poor Relation 26. A Gilded Fool 1. Vogel and Deming's Minstrels 16.

MATTOON.—THEATRE (Charles Hogue, manager): Dalrymple Comedy co. April 16-21 presented to packed house His Brother's Wife, What Happened to Smith, The Streets of London, The Chicago Boy, and Finnigan's Courtship.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Vogel and Deming's Minstrels April 19 to fair business; pleased audience. A Texas Steer 21; crowded house; performance excellent. Other People's Money 23; light business; deserved packed house.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Frederick Warde, supported by an excellent co. in The Duke's Jester April 22; excellent performance; good business. Hearts of the Blue Ridge 29.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Si Plunkard April 17; S. R. O. William Owen and a good co. in A Gilded Fool, 20; good business. Ferris Comedians 7-12.

KANKAKEE.—ARCADE OPERA HOUSE (C. H. Cobb, manager): Vogel and Deming's Minstrels April 12; big business. A Poor Relation 28. Midnight in Chinatown 5.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, manager): Vanity Fair April 19 to good house; co. good. The Belle of New York 23 pleased a large house. Hearts of the Blue Ridge 28.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): William Owen in A Gilded Fool April 21 for benefit of Manager Waterman, to S. R. O. Shore Acres to good business 23.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Eight Bells to S. R. O. April 22; good attraction. A Bunch of Keys 29. Sapho 6.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): Little Trixie April 19; good house; fair performance. Other People's Money 21; light house; excellent performance.

ELGIN.—OPERA HOUSE (Fred M. Jencks, manager): A Poor Relation April 24 drew merited applause from a large audience. The Village Postmaster 4.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthurs, manager): Moving pictures April 17; well received. Hearts of the Blue Ridge 26. Sapho 1.

LITCHFIELD.—SNELL'S OPERA HOUSE (Hugh A. Snell, manager): An Outcast's Daughter (local) April 16; good house. Sapho 11.

SAVANNA.—EAGLE OPERA HOUSE (B. Pulford, manager): Season closes April 26 with William Owen in A Gilded Fool.

MURPHYSBORO.—OPERA HOUSE (J. Friedman, manager): House has closed after a prosperous season. Will reopen in September.

MARENGO.—OPERA HOUSE (E. D. Patrick, manager): Si Plunkard 4.

PANA.—NEW GRAND (Lou Roley, manager): Dark.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Dark.

EFFINGHAM.—AUSTIN OPERA HOUSE (Edward Austin, manager): Sapho 5.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stannus, manager): Dark.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (James Oliver, manager): Hi Henry's Minstrels April 25.——AUDITORIUM (H. G. Sommers, manager): James-Kidder-Hanford co. presented The Winter's Tale 18 to good house; fine production. Denman Thompson in The Old Homestead 19 to large house, leaving the usual good impression. James O'Neill, supported by an excellent co., was seen in The Musketeers 21; pleasing a good house. Mr. O'Neill is a favorite here, and his new play met with an enthusiastic reception. A Bunch of Keys 28. The Belle of New York 30.——ITEMS: Word has just reached here of the death in Havana, Cuba, about two weeks ago, of St. John Lewis, the gifted Chicago artist, who designed the curtain and scenery of the South Bend Auditorium. Mr. Lewis went to Havana with David Henderson to paint scenery for his theatre there.—Mark Ellsworth, of James O'Neill's co., spent 22 here as the guest of W. G. Crabill.—Miss Kidder's mother and brother visited the James-Kidder-Hanford co. here. Mrs. Charles B. Hanford was too ill here 18 to leave the hotel.

NEW ALBANY.—WILLARD THEATRE (J. H. Weir, manager): The Bohemian Girl was sung by local amateurs April 19, 20 to good business. The production was the most pretentious effort that has ever been made here by home talent. The chorus of fifty voices and orchestra of twenty pieces, under the direction of J. T. Gebhart, did excellent work. Mrs. Eugene Walker as Arline, Lydia Maur as the Gypsy Queen, D. R. Gebhart as Count Arnheim, Noble Mitchell as Thaddeus, Vintin Nunemacher as Devilshoof, and Walter B. Creed as Florenstein were loudly applauded. Mr. Gebhart has a powerful voice of excellent cultivation, and appeared with success in other cities. The Girl from Chili 28.

VINCENNES.—McJIMSEY'S THEATRE (Guy McJimsey, manager): Howard-Dorset co. April 23-28, presenting His Mother's Husband's Boy, The Winning Hand, The Two Orphans, The Circus Girl, The Heart of the Mountains, and What Happened to Turner.——ITEM: The season just closing has been the most successful in the history of the house. Manager McJimsey will greatly improve his theatre the coming Summer. The lighting facilities will be vastly improved, new scenery will be added, and the dressing-rooms will be enlarged and made more comfortable.

MARION.—THE GRAND (E. L. Kinneman, manager): Go-Won-Go Mohawk April 18 in Wep-To-No-Mah to good houses. Packard Opera co. 19-21 failed to appear. Vandyke and Eaton co. opened for a week 23 to a packed house. Dr. Jekyll and Mr. Hyde 30. Hi Henry's Minstrels 1. Murray and Mack 2. Quo Vadis 5. A Hot Old Time 12.——ITEM: The date of the Elks' Carnival has been changed to June 11-17.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Go-Won-Go Mohawk in Wep-To-No-Mah April 17; topheavy house. Maloney's Wedding 21 pleased fair house. Brothers Byrne and a clever co. in Eight Bells 23 pleased a good house. The Martelles and the Coulson Sisters made hits in specialties. A Breezy Time 25. Sapho (return date) 27.

EVANSVILLE.—GRAND (King Cobbs, manager): Baldwin-Melville co. April 23-28 in Moths, The Devil's Web, Camille, Northern Lights, A Russian Slave, The Devil's Mine, Little Lord Fauntleroy, and The Streets of New York to good houses. Packard Opera co. 30-5.——PEOPLE'S (T. J. Groves, manager): Finnigan's Ball 29. Two Married Men 6.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): E. J. Carpenter's Quo Vadis April 18; good house; excellent performance. Maloney's Wedding 20; fair house; good performance. Sapho 23; fair house; excellent performance. A Breezy Time 28.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Eldon's Comedians opened 23 for a week in A Country Sweetheart to S. R. O.; pleased audience.——ITEM: The Stephenson Quartette are making New York their headquarters. They will play at the Waldorf-Astoria April 30.

FORT WAYNE.—TEMPLE THEATRE (F. E. Stouder, manager): James O'Neill in The Musketeers to a packed house April 24. Maude Odell, Nora O'Brien, and Gertrude Bennett deserve special mention. Sapho 27. Hogan's Alley 28. Chicago Opera co. 30. The Belle of New York 1. Quo Vadis 7.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. T. Bailey, manager): Irving French co. April 23-28 to S. R. O. in A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship; audiences pleased. Benedict's Quo Vadis 12.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Miss Cuba, Jr. (local), April 20, under direction Frederic Howe, of New York; performance excellent; good business. Season here will close 9 with Alden Benedict's Quo Vadis.

TERRE HAUTE.—GRAND OPERA HOUSE (F. W. Barhydt, Jr., manager): James O'Neill and an excellent co. gave a satisfactory performance of The Musketeers April 20. Frederick Warde in The Duke's Jester pleased a good house 24.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Baldwin-Melville co. to crowded houses April 16-21 in Moths, Northern Lights, Turned Up, Forgiven, The Devil's Mine, Little Lord Fauntleroy, and A Celebrated Case.

HAMMOND.—HOHMAN OPERA HOUSE (T. B. Bell, manager): Wills Brothers in In Atlantic City April 22 pleased a large house. Quo Vadis 27. A Breezy Time 29. Sun's Minstrels 8. Lennon's Stock co. 14-19.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): A Breezy Time April 19; good business; performance good. A Poor Relation 1. A Hot Old Time 8.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Alden Benedict's Quo Vadis to a crowded house April 19; unsatisfactory performance. America 1, 2. A Hot Old Time 10. Elks Minstrels 16.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): A Breezy Time April 20; light house. Sapho 21; good business; co. poor. Hi Henry's Minstrels 28. Chicago Opera co. 1. Quo Vadis 4.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): A Breezy Time April 21; performance good; capacity business. Sapho 23. Eight Bells 24. Hi Henry's Minstrels 30. Chicago Opera co. 3.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Hi Henry's Minstrels April 20; fine performance; S. R. O. Cyrano de Bergerac canceled. Quo Vadis 8.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Sapho pleased a good house April 24. Hi Henry's Minstrels 26. Quo Vadis 1. Chicago Opera co. 4. A Hot Old Time 11.

BRAZIL.—M'GREGOR OPERA HOUSE (W. H. Leavitt, manager): Quo Vadis April 25. Murray and Mack 1.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): Hi Henry's Minstrels April 23; S. R. O.; good performance.

BEDFORD.—GRAND OPERA HOUSE (F. X. Johnson, manager): Quo Vadis April 23; good performance; packed house. Sapho 8.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Hearts of the Blue Ridge April 16 pleased a large audience. Sapho 28.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Katherine Mavourneen April 25. Clarke and Wood co. 30-5. Sun's Minstrels 18.

LAPORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Hi Henry's Minstrels April 24; S. R. O. A Wise Woman 30.

NOBLESVILLE.—WILD'S OPERA HOUSE (Leonard Wild, manager): Hearts of the Blue Ridge April 18; good performance; fair house. Sapho 7.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): For Fair Virginia April 21; satisfactory performance; good house

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): A Spring Chicken April 20 to fair business.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Quo Vadis April 21; large and pleased audience.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Go-Won-Go Mohawk in Wep-to-No-Mah April 19; fair house; audience pleased.

SULLIVAN.—PEOPLE'S THEATRE (W. E. Burton, manager): Dark.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, manager): Dark.

HUNTINGTON.—OPERA HOUSE (Harter Brothers, managers): Dark.

INDIAN TERRITORY.

LEHIGH.—BIJOU (Boone Williams, manager): Heywood's Celebrities April 20; crowded house; excellent performance.

PURCELL.—BROWN'S OPERA HOUSE (W. E. Brown, manager): A Husband on Salary April 24.

IOWA.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Arizona April 17; good house; audience satisfied. A Poor Relation 19, 20; good houses; excellent performances. Jeffries-Sharkey pictures 21 to fair house. A Texas Steer 22; fair house; fair performance. Ada Rehan in The Taming of the Shrew 24. Other People's Money 26. Si Plunkard 28. The Hottest Coon in Dixie 30. His Better Half 5. Matthews and Bulger 7. U. T. C. 12. Vogel and Deming's Minstrels 14. Redmond Dramatic co. 21-26.——ITEM: A. J. Busby, of minstrel fame, made a flying visit to town 17. Frank Keenan, who played here in A Poor Relation, was born and raised in Dubuque.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): Myrkle and Harder co. April 8-12, presenting The Sultan's Daughter, The Hoosier Heroine, In Georgia, and For His Sister's Sake; small attendance. H. H. Brady's Quo Vadis 15; good business; satisfactory performance. Warner Comedy co. 16-28 closed the first week of their engagement to S. R. O., having presented Mercie's Marriage, Brother and Sister, Out in Arizona, What Happened to Smith, and Dads and Dollars. His Better Half 29. Hans Hanson 6. Vincent Stock co. 14-19.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Devil's Auction April 16; good house and performance. James O'Neill in The Musketeers 17; large audience; excellent performance. Maude Odell deserves special mention. Ada Rehan 26.——GRAND OPERA HOUSE (William Foster, manager): Young Brothers' U. T. C. 16-18; big houses; good performances. Mahara's Minstrels 20, 21; big business; good performances.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Myrkle and Harder co. April 16-21 to good business, opening to big house in A Hoosier Heroine. Other plays: The Heart of Georgia, The Sultan's Daughter, For His Sister's Sake, The Engineer, and A Mixed Affair. Midnight in Chinatown 23 to good house; pleased the gallery; fair performance. Paderewski 24. A Contented Woman 27. One of Our Girls 9.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): James O'Neill in The Musketeers April 18; a meritorious performance; full house. Vogel and Deming's Minstrels 21; gave satisfaction. A Texas Steer 22; fair patronage. Katie Putman was well received. Hennessy Leroyle in Other People's Money 24; fair business. Midnight in Chinatown 29.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Midnight in Chinatown April 25 will close the season at this house, which opened Dec. 27 with Tim Murphy. The season has been a phenomenally successful one, nearly all attractions playing to capacity or S. R. O.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Devil's Auction April 17 pleased good business. A Poor Relation 18; small but appreciative audience. The Knowles, hypnotists, 19-21; good business. U. T. C. 23; good houses. Fifty-first Iowa Band 26.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): Faust April 20; fair house; excellent performance. Shepherd's Minstrels 6.——STEYER'S OPERA HOUSE (George Higgins, manager): Dark.——ITEM: Manager Weiser will leave Liverpool 10 and is expected at Decorah 25.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Devil's Auction April 19 to capacity; specialties by Mayme Mayo and Kelly and Reno made hits. A Wise Woman 24. Midnight in Chinatown 26. A Night in Bohemia (Elks' benefit) 27.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Hennessey Leroyle in Other People's Money April 18 gave satisfaction to light business. A Texas Steer pleased a fair audience 19. Shore Acres 24.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Midnight in Chinatown 1. Hearts of the Blue Ridge 9. For Fair Virginia 10.——ITEM: Ferris Wheel Park will open about 1, with Edwin P. Hilton as manager.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): Chase-Lister Theatre co. closed a fairly successful week April 21. Si Plunkard 23; topheavy business. Other People's Money 25 to light business; cleverly played. William Owen 28.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Ada Rehan in The Taming of the Shrew April 25. Midnight in Chinatown 28.

CRESTON.—POTT'S OPERA HOUSE (J. H. Pott, manager): H. H. Brady's Quo Vadis April 20 to good business; performance good. Grosjean's Comedians 23-28.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Morrison's Faust April 21; fair house; excellent co. Erroll Dunbar and Genevieve Kane were especially good.

BOONE.—ARIES' OPERA HOUSE (Ben B. Wiley, manager): Mahara's Minstrels April 19; S. R. O. Quo Vadis 20, 21; fine performance. The Knowles 23-28.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): Elsie De Tourney failed to appear April 21.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Iowa College Glee Club April 19; small but pleased audience. The Nominee 26 canceled.

FORT MADISON.—EBINGER GRAND (O. J. Lindsay, manager): Hennessy Leroyle in Other People's Money April 19 to fair business; co. good.

RED OAK.—EVANS' THEATRE (Frank Hathaway, manager): Quo Vadis April 21 to good business; co. good.

M'GREGOR.—THE BERGMAN (Edward Bergman, manager): William Owen April 30.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Flora De Voss co. April 26-28.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers: Dark.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): Young's U. T. C.

April 24; fair house; fair performance. Bowers and Busby's Minstrels 27.

KANSAS.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): J. J. Lodge's Quo Vadis April 19; good house, despite bad weather; audience pleased. The business of this co. has been injured in this locality by inferior cos. now playing hereabouts. La Fiesta de San Xavier by Topeka amateurs 26.——AUDITORIUM (C. W. Bitting, manager): Dark.——ITEM: Jack Lodge, manager of Quo Vadis co., managed the North Main Street Theatre during the palmy days of the Wichita boom. He received much social attention during his stay here.

TOPEKA.—CRAWFORD OPERA HOUSE (O. T. Crawford, manager): La Fiesta 17, 18 to fair business; home talent production. Too Much Money 20, 21; good business. This is one of Mr. Crawford's attractions and was well received.——ITEM: Marshall's Military Band are making preparations for their Summer concerts. THOMAS R. HYATT.

PARSONS.—EDWARDS' OPERA HOUSE (Howard Graves, manager): Belle Archer in A Contented Woman April 18; fine performance; crowded house. Alba Heywood co. 23; good audience. My Friend from India 27.

OTTAWA.—ROHRBAUGH THEATRE (G. F. Kaiser, manager): Murray Comedy co. April 19-21 in The Engineer, The Senator's Daughter, and Forget Me Not; excellent co.; fair business. La Fiesta de San Xavier 24.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Murray Comedy co. in The Engineer, Forget-Me-Not, and The Senator's Daughter had fair business April 16-18; good performances. His Better Half 19; small house; fair performance.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): A Contented Woman, with Belle Archer in the title-role, April 17; excellent performance to full house.

NEWTON.—RAGSDALE OPERA HOUSE (W. J. Puett, manager): Nashville Students April 16; good house; good performance. Quo Vadis 17; big house; satisfactory performance. This closed the season.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Belle Archer in A Contented Woman April 19; large and delighted audience. Quo Vadis 28. Heywood's Celebrities 5.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): East Lynne April 14; fair performance; poor business. Too Much Money co. 23; good co. Quo Vadis 1.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): Local talent presented Pudd'nhead Wilson April 19 and 21 to good business. La Fiesta 23; poor house; performance fair.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Quo Vadis to fair business April 16. Nashville Students 17 pleased crowded house.

ATCHISON.—THEATRE (John Seaton, manager): Three of a Kind 20 canceled. His Better Half 23. Too Much Money 26-28.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Too Much Money April 18; fair performance to fair business. Kavanaugh Concert co. 23.

LEAVENWORTH.—GRAND OPERA HOUSE (M. J. Cunningham, manager): His Better Half April 22; fair performance; good business.

ARKANSAS.—FIFTH AVENUE OPERA HOUSE (Amos Gipson, manager): A Husband on Salary April 19; good business; fair performance.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): Nashville Students April 19; good business; fair performance.

WELLINGTON.—WOOD'S OPERA HOUSE (Black and Martin, managers): Season closed.

KENTUCKY.

LANCASTER.—GARRARD OPERA HOUSE (F. B. Fessinger, manager): McNavin Comedy co. April 16-21 in Life in New York, A Heart of Gold, East Lynne, All a Mistake, The Great Diamond Robbery, and My Dad's Claim; poor houses; good performances. Two Married Men 24; S. R. O.; good performance. Glee and Mandolin Club 15.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Elks' Minstrels April 20; S. R. O. Two Married Men 28.——ITEM: Williams Comedy co. appeared under canvas 18-21 to fair business.

MT. STERLING.—GRAND OPERA HOUSE (N. A. Wilkerson, manager): Packard Opera co. April 23, 24 in La Mascotte and Maritana; good performances; fair houses.

MAYSVILLE.—WASHINGTON OPERA HOUSE (I. D. Dye, manager): Humpty Dumpty April 23; performance excellent; fair audience.

DANVILLE.—OPERA HOUSE (C. T. Veach, manager): The Girl from Chili April 19; performance laughable; house fair. Two Married Men 25.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Dark.

ASHLAND.—THE NEW ASHLAND (Bryan and Martin, managers): The Little Minister April 27.

HENDERSON.—OPERA HOUSE (Oberdorfer and Levi, managers): Dark.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Griffith, hypnotist, April 16-21; good houses pleased.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): A Trip to Chinatown April 20, 21; big houses. Henry Miller in The Only Way 23. Stradella (local) 24, 25; big business. Miss Craft and Messrs. Coffin and Stevens deserve special mention. Superba 26-28. Strakosch Opera co. 30-5.——PORTLAND THEATRE (E. E. Rounds, manager): Town Topics 19-21; excellent co.; attendance good. The American Girl 26-28.——ITEM: Manager Eberle announces that the Gem Theatre, Peak's Island, will open June 12.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Jessie Harcourt co. closed a week April 21, having presented to large and well pleased audiences Love and Law, The Fatal Message, The Captain's Mate, The Pay Train, A Race for Gold, The Wheel of Fortune, and Righted at Last; co. strong and evenly balanced; specialties good. Katharine Rober opened for a week 23 to packed house, and was well received.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Town Topics April 23; small house; excellent performance. The Merchant of Venice by the Lyceum co. 24 to capacity; excellent production. Billy Van's Minstrels 25; small house. Kennedy Players 30-5.

AUGUSTA.—MEMORIAL HALL (Locke and Merrills, managers): Jessie Harcourt co. April 23-28 in Love and Law, The Captain's Mate, The Pay Train, A Race for Gold, The Wheel of Fortune, Righted at Last, and The Fatal Message; excellent performances; crowded houses.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): A Crazy Idea (local) packed the house April 18. Because She Loved Him So 21. A large audience saw the Lyceum co. 23 in an excellent performance of The Merchant of Venice.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Katherine Rober co. closed a week April 21 to good business. Because She Loved Him So 23. Elks' Minstrels (local) to capacity 24. Side Tracked 26. Corse Payton's Southern Stock co. 30-5.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): The Merchant of Venice pleased large house April 21. Town Topics 28. Side Tracked 3. A Breezy Time 9.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Because She Loved Him So April 25. Katherine Rober co. 30-5.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Fannie Rice 24. The Cherry Pickers 28. The Dairy Farm 1. Black Patti's Troubadours 10. Devil's Auction (return date) 19.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): James Young in Lord Byron pleased a small audience April 23. The Cherry Pickers (return engagement) 30.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): Stetson's U. T. C. April 30. Uncle Hez 31.

MASSACHUSETTS.

NEW BEDFORD.—THEATRE (William B. Cross, manager): E. V. Phelan Stock co. opened for a week April 23 to big business. Repertoire: As in a Looking Glass, Held by the Enemy, Forgiven, A Southern Romance, A Slave of Gold, Monte Cristo, The Wrong Captain Wright, and Lady Audley's Secret. The players, headed by Ella Cameron and Jack Drumier, are all capable, and the performances are in every way enjoyable. Specialties of unusual merit are presented between acts by the Herald Square Quartette, Brindamour, magician; Chappelle Sisters, Lamont Children (Frank, Clifford, and Marie), and De Wolf and Estelle.——ITEMS: Brindamour, of the Phelan Stock co., was handcuffed and locked in a cell in the Central Police Station 24. He removed the handcuffs and got out of the cell unaided in less than four minutes. A number of representative business men, newspaper reporters, and city officials witnessed the exhibition.—H. T. Soule has everything in readiness for the opening of the Indoor Circus and Midway Carnival at Adelphi Rink 30. More than one hundred performers have been engaged.

CHELSEA.—ACADEMY OF MUSIC (Reniger and Jones, managers): Joseph Greene and Empire Stock co. closed a successful week April 21. A Breezy Time entertained a good house 23. Billy Williams, Julia Miller, Billy Benjamin, Pearl Sixer, and Gertie Jaxon created favorable impressions. The Chelsea Woman's Club produced She Stoops to Conquer, with an all female cast, to capacity 24. Yon Yonson 4. Review Club 2. Sapho 16.——ITEMS: Manager John Reniger visited New York week of 23 to book attractions.—Gene Murphy, electrician of the Academy of Music, left with the Greene co. 22.—Several parties of Boston and East Boston, friends of Billy Williams of A Breezy Time, attended the performance 23.—Julia Miller, of A Breezy Time, visited friends at Everett 24.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Superba, the familiar favorite, April 20, 21 to good business. New tricks and specialties enlivened it. Scott and Wilson's acrobatic act and Herbert's trained dogs being strong features. The Girl from Maxim's 23. Concert by Second Regiment Band 24. Henry Miller in The Only Way 25. The Princess Chic 28. Alice Nielsen 30. Shore Acres 7. Viola Allen 8. Wheels Within Wheels 9. Our New Minister 10. Francis Wilson 12. Julia Marlowe 17. Mrs. Langtry 21. E. H. Sothern and Virginia Harned 29.——THE AUDITORIUM: D'Ormond-Fuller co. 23-28 to fair business.——ITEM: Owing to the illness of Merri Osborne Mamie Forbes played Praline in The Girl from Maxim's, and gave a lively characterization.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Frankie Carpenter co. did good business April 16-21. Repertoire: Pawn Ticket 210, The Strange Adventures of Miss Brown, Miss Roberts from Australia, A Texas Romance, Muggs' Landing, The Great Brooklyn Handicap, The Light on the Point, and Struck Gas. Burrill Comedy co. in A Flag of Truce opened for a week to good house 23. The Greatest Thing in the World 2. The Spooners 7-12. Katherine Rober co. 14-19.——ITEM: Manager George K. Robinson severed his connection with the Frankie Carpenter co. in this city 21.

LYNN.—THEATRE (Dodge and Harrison, managers): The Spooners April 23-28 pleased good business in The Girl from Texas, The Wages of Sin, Trilby, The Pearl of Savoy, The Mountain Pink, A Woman's Devotion, The Old Lime Kiln, Dr. Jekyll and Mr. Hyde, and The Judge's Wife. Zephra 30-5, auspices G. A. R.——WATSON OPERA HOUSE (C. C. Stumm, manager): A Breezy Time 19-21; performance and attendance fair. The Rising Generation (return date) 23-25 pleased good business. The Boy Tramp 26-28. London Gaiety Girls 3-5.

WORCESTER.—THEATRE (James F. Rock, resident manager): Henry Miller in The Only Way April 24. Harvard College students produced their operatic extravaganza, The Campaigners, 25, before a houseful of society people. The Girl from Maxim's 26. Mr. and Mrs. Kendal 2.——LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): Julia Morrison met with a very prosperous week 23-28 in A Day of Reckoning. At Piney Ridge 5.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): The Greatest Thing in the World April 21; good business. Sarah Cowell Le Moyne, the star, received several curtain calls. Thomas E. Shea 23-28 in The Man o' War's Man, Dr. Jekyll and Mr. Hyde, Southern Chimes, The Slaves of Sin, A Tale of Two Cities, and The Voice of Nature; large houses.——EMPIRE (T. F. Murray, manager): A Trip to the City 19-21; large houses. Just Before Dawn 30-2.

FITCHBURG.—CUMMINGS' THEATRE (George E. Sanderson, manager): What Happened to Jones April 19 to fair business. Play and co. gave satisfaction. Yon Yonson 20; small business. The Girl from Maxim's 25. Because She Loved Him So 30. A Black Sheep 1.——WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): D'Ormond-Fuller co. 16-21; fair business.

WALTHAM.—PARK THEATRE (W. R. Hill, manager): Lester Walter Stock co. April 23-28 in A Prince of Russia, In the Foothills, The Fatal Wedding, The King's Guardsman, The Scarlet Circle, Across the Trail, and The Great North; good performances; good houses. Sapho 1.——ITEM: Phillis Morton joined the Lester Walter co. here.

NORTH ADAMS.—COLUMBIA THEATRE (James A. Reagan, manager): Anderson Theatre co. did large business week April 23-28.——WILSON THEATRE (Thomas Hanley, manager): Chapman-Warren co. ended a two weeks' engagement 28 after having presented a fine repertoire to good business. The chief feature the last week was Gertrude Haynes and her choir boys.

MALDEN.—AUDITORIUM (S. D. Campbell, manager): Belshazza, local musical spectacle, to fair house April 24, and good house 25. She Stoops to Conquer will be produced 28, with cast entirely of women, under the direction of Frank E. Fowler.——ITEM: Both Manager Campbell and his theatre have made a hit with the people here.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): A. R. Stover's U. T. C. April 21; large house at the matinee and a small audience at night. Elroy Stock co. 23-25, played The Opium Fiend, The Secret Enemy, The Land of the Midnight Sun, A Woman of the People, and Northern Lights; business poor.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): At Piney Ridge April 25; excellent co.; fair house. Mary Howe Concert co. 26. Stover's U. T. C. 28. Empire Stock co. 30.——GEM THEATRE (Smith and Co., managers): Vaudeville continues to good business.——ITEM: The Gaiety Theatre closed for the season 14.

LEOMINSTER.—MUSIC HALL (Stephen Bogrett, manager): Yon Yonson April 21; small house. The American Girl 23; small house; good performance. At Piney Ridge 24; fair house; performance good.——TOWN HALL (E. L. Knight, manager): The Greatest Thing in the World 30. Sapho 7.

MARLBORO.—THEATRE (F. W. Riley, manager): Union Club Minstrels (local) April 23, 24; satisfactory performances; crowded houses. Mr. and Mrs. Frank H. Pope made a hit in their sketch, Domestic Reminiscences. W. C. Hanson and E. I. Morse repeated their successes of previous years.

PITTSFIELD.—ACAEDEMY OF MUSIC (Maurice E. Callahan, manager): The Princess Chic April 23; excellent performance; business poor. Sowing the Wind 26. 'Way Down East (return) 3.——BURBANK CASINO (C. Archie Burbank, manager): Graham's Blackville Society co. 20, 21; poor houses.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Empire Stock co. April 19-21 in The Millionaire Tramp, East Lynne, and Love and War; fair business; fair performances. Graham's Blackville Society co. 23; good performance; big business. Fournier's Minstrel co. 26, 27.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Spooners closed a good week's business April 21 The Girl from Maxim's 24. Because She Loved Him So 28.——DEWEY THEATRE (William H. Ashton, manager): Vaudeville 23-28; fair business.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Hanlon's Superba April 23, 24; large and delighted audiences. Mary Howe Concert co. 25. At Piney Ridge 27, 28.——MUSIC HALL (W. H. Boody, manager): Dark.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Yon Yonson pleased a large audience April 16. 'Way Down East 19.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): At the White Horse Tavern April 30.

TAUNTON.—THEATRE (Gilbert Padelford, manager): Dark.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): 'Way Down East 7.

MICHIGAN.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): A delighted audience witnessed Macbeth presented by the James-Kidder-Hanford co. April 19. Denman Thompson in The Old Homestead received a royal welcome from a large audience 20. James O'Neill in The Musketeers 23 met with an enthusiastic reception. Maude Adams in The Little Minister 25. Sapho drew a crowded house 25. Blue Jeans 30. U. of M. Glee, Banjo and Mandolin Club 5.——GRAND OPERA HOUSE (Lee Gettor, manager): Royer Brothers drew good houses 20, 21 in Next Door. Quo Vadis 26. Irving French co. 30-2.

GRAND RAPIDS.—POWERS (O. Stair, manager): Splendid performances of The Winter's Tale and Macbeth were given by the James-Kidder-Hanford co. April 20, 21. The production was a worthy one in every way and won the approval it deserved. Business was excellent the first night, but dropped off the last night. Sapho played a return engagement 23 and a fair audience applauded the splendid work of Alberta Gallatin in the title-role. Annie Russell 28.——GRAND (O. Stair, manager): Under the Dome attracted audiences fairly large and enthusiastic 19-21. A Bunch of Keys, with new features, drew well 22-25. Blue Jeans 26-28.

MUSKEGON.—OPERA HOUSE (Cayan and McGraft, managers): Muldoon's Picnic April 20; fair performance; good business. A Bunch of Keys 21; crowded house; first-class production. Gaskell Stock co. 23-28.——ITEM: H. Percy Hill, business-manager of Muldoon's Picnic, retires from that co. at Milwaukee 28, to look after his amusement enterprises in Canada.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (F. R. Smith, manager): The Gaskell Stock co. closed a week's engagement April 21, having presented A Jealous Wife, Jack o' Diamonds, The World, The Buckeye, Dr. Jekyll and Mr. Hyde, and The Atlantic Express. Sapho (return) 24; large and pleased house.

HOUGHTON.—ARMORY OPERA HOUSE (Charles V. Hendrickson, manager): Michigan College of Mines Mandolin and Glee Club April 17; large and pleased audience. Toll Gate Inn 18; good business; excellent performance. McCarthy's Mishaps 21; big business; audiences pleased.

CALUMET.—THEATRE (John D. Cuddihy, manager): McCarthy's Mishaps April 19, 20 to good business; satisfaction given. Michigan College of Mines Mandolin and Glee Club 21; small but pleased audience. Darkest Russia 23 by good co.; big business. Devil's Auction 1. Who is Who 5.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): A Bunch of Keys to fair business April 19. Toll Gate Inn canceled 21. Old Si Stebbins 2. Murray and Mack 5. A Wise Woman 7.——ITEM: Dwight J. Robson, treasurer of Fannie Rice's co., is spending a few days here.

BAY CITY.—WOOD'S OPERA HOUSE (F. P. Walter, manager): Two Merry Tramps did a fair business April 20, 21. James-Kidder-Hanford co. gave a fine production of The Winter's Tale to a large audience 24. Toll Gate Inn 26. What Happened to Jones 3. Murray and Mack 8. The Village Postmaster 10.

MONROE.—ARMORY OPERA HOUSE (William G. Gutman, manager): Herbert Leon Cope, dramatic reciter, April 23; audience pleased. Madame Bolman Valberg in The Daughter of the Regiment 26. Two Merry Tramps 27.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): Two Merry Tramps April 23; fair performance; topheavy house. James-Kidder-Hanford co. 25.——EMPIRE THEATRE (Walters and Peltier, managers): Lillian Lyons co. 30-5.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Bryan's Comedians opened for a week April 23 in Grit to good business. Old Si Stebbins 30. A Wise Woman 2.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Herbert Sprague assisted by local talent in Rip Van Winkle April 23. Sapho 25. A Wise Woman 1.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): Next Door April 18 pleased a good house. Lillian Lyon Stock co. opened for a week 23 in In Old Virginia to S. R. O. A Wise Woman 5.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Dark.——CITY OPERA HOUSE (John Wilhelm, manager): Dark.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Frensdorf, manager): Grimes' Cellar Door 11.

MINNESOTA.

MANKATO.—THEATRE (Baer and Beall, lessees; C. H. Grieble, Jr., resident manager): Redmond Dramatic co. April 9-14 to fair business in The Sailor, His Brother's Keeper, Davy Crockett, A Modern Galatea, The Cashier, and Man and Master. Jeffries-Sharkey pictures 16; slim house. Morrison's Faust 18; good house; fine performance. The Air Ship canceled 19. Rusco and Holland's Minstrels 23; good house; satisfaction given. A Contented Woman 28.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Arizona April 19; large house. One of the best plays and strongest cos. of the season. The Village Postmaster to good business 21. Devil's Auction 24.

STILLWATER.—E. W. Durant, manager): A Hot Old Time April 21 pleased fair business. John and Bertha Gleeson were the hit of the evening. Morrison's Faust 25.

AUSTIN.—OPERA HOUSE (Schleuder and Co., managers): Devil's Auction to topheavy house April 21; pleasing performance. Rusco and Holland's Minstrels 24. The Hottest Coon in Dixie 28.

SAINT CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Devil's Auction April 26. The Three Musketeers 28.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): Coontown 400 4. Pudd'nhead Wilson 9. Have You Seen Smith 22.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Morrison's Faust April 19; excellent performance; full house. Redmond Dramatic co. 23-28.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, manager): William Owen 23.

WASECA.—WARD'S OPERA HOUSE (E. N. Ward, manager): Dayton Vaudeville co. April 25, 26.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Frank E. Long co. April 23-28.

MISSISSIPPI.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, manager): This house opened April 17 with Children of the Ghetto, with seats down stairs at $5 and $10, to a $1,700 house. The new building was erected by G. E. Johnston, of St. Louis, and is a beautiful piece of architecture. Elks' Minstrels to $700 20. Harry E. March, A. V. Mayor, R. W. Fort, and R. C. Wheeler headed the co. Production under direction of S. E. Grubbs, of Grubbs' Minstrel Syndicate, Columbus, O. Season closed.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Opie Read April 28. Wilbur-Kirwin Opera co. 7-12.——ITEM: Manager Gardner will be in New Orleans 2-7 in the interests of the Temple Opera House.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Sir Henry Irving and Ellen Terry presented The Merchant of Venice April 19 to S. R. O. Sir Henry's portrayal of Shylock delighted the audience, as did also Miss Terry's interpretation of Portia. Stage settings and costumes finest ever seen in this city.——LYCEUM THEATRE (C. U. Philley, manager): Murray Comedy co. opened for a week 22, presenting Forget-Me-Not 22 and The Engineer 23 to packed houses. The Flints 30-5.

CLINTON.—OPERA HOUSE (Bixman and Co., managers): Walter Walker in The Nominee pleased a small house April 17. Jane Coombs in Bleak House 20; poor performance.——ITEM: The management expect to have an electric current into the house within a month, that will enable them to furnish all the power required for picture shows.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Morey Stock co. April 16-21 in A Royal Slave, In Pennsylvania, Faust, Monte Cristo, Cinderella, Uncle Sam in Cuba, and The Warning Bell; fair business; good co.

LEXINGTON.—NEW GRAND OPERA HOUSE (J. C. Venerable, manager): Jane Coombs in Bleak House April 24; fair house; poor performance. Alba Heywood 2.

CARTHAGE.—GRAND OPERA HOUSE (Don C. Hamilton, manager): Belle Archer in A Contented Woman April 21 to a large and pleased audience. Martelle La Velle co. 28.

COLUMBIA.—HADEN OPERA HOUSE (B. E. Hatton, manager): A Wise Woman pleased good business April 17. Charley's Aunt was presented by amateurs to good business 16.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): A Contented Woman April 20 and 22 to packed houses; co. excellent. Hoyt's Comedy co. 23-28. Murray Comedy co. 2-7. The Flints 14-19.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): A Wise Woman April 18; fair business; excellent attraction. Francis Jones, an old favorite here, was cordially received.

RICH HILL.—SANDERSON OPERA HOUSE (D. B. Hickey, manager): Jane Coombs in Bleak House April 18; poor performance; light business. Alba Heywood 25.

MARSHALL.—OPERA HOUSE (Striker and Patterson, managers): John B. Gorden April 23 lectured to good attendance. The Mitchells 24, 25.

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): Cinematoscope April 20, 21; good houses.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): Dark.——ITEM: Manager Randolph is seriously ill.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): H. H. Brady's Quo Vadis April 12, and A Texas Steer 17 pleased fair audiences.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Alba Heywood April 28. De Witt Miller 31.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): Sapho 15. Quo Vadis 22.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): Dark.

MONTANA.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): In Paradise April 16; good co.; full house. Paderewski 18; audience enthusiastic; receipts 1,100. Willie Coelyer 3. West's Minstrels 14. On the Suwanee River 17.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): The Three Musketeers April 19; good house; performance good. Pudd'nhead Wilson 1. Have You Seen Smith 14. On the Suwanee River 18. Ward and Vokes 25.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Frary, managers): Pudd'nhead Wilson April 30. Sapho 8. Have You Seen Smith 10. On the Suwanee River 16. Ward and Vokes 23.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Harry Glazier and a strong co. in The Three Musketeers April 20; large audience.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Pudd'nhead Wilson April 25 canceled.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): The Three Musketeers April 18; good house and performance. The City of New York 30. Have You Seen Smith 11. Ward and Vokes 24.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford, and Zehrung, managers): Anna Eva Fay April 16-24; good houses. Rhoads' manikin theatre an amusing and entertaining feature. A Contented Woman 26. Ada Rehan 7. Henrietta Crosman 10. John Drew 12. Mark Hambourg and Alexander Petschnikoff 14. N. C. Goodwin and Maxine Elliott 17.——THE FUNKE (Crawford and Zehrung, managers): Theatrical Stage Employes' benefit 17; one of the best local performances ever had here. Midnight in Chinatown 20, 21; good houses; audiences entertained. His Better Half 27, 28. Sapho 30 will close the season at the Funke.

FREMONT.—LOVE'S THEATRE (M. M. Irwin, manager): The Evil Eye delighted a large audience April 19. Rossire and Elliott, Fannie Bloodgood, Al. Wilson, and the Electrical Ballet are worthy of special mention. Brady's Quo Vadis was only partly presented 23, as an accident to the lights put the house in total darkness, and the audience was dismissed at the end of the second act. Wang 27.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Columbia Stock co. April 12-14 in Under the Magnolias, Ten Nights in a Bar Room, and Asleep at the Switch; performances fair; business poor. Played return engagement 17, 18 in Sapho, The Lost Paradise, and A Man of the World; fair performances; poor business. Concert (local) 23.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): Midnight in Chinatown April 19; fair business; poor performance. His Better Half 24. Rita Lorton Schmidt 27. Sapho 28. Wallace Stock co. 30-5.

YORK.—THE AUDITORIUM (J. A. Parks, manager): Hawkins-Roberts co. in Clarice April 17. Maggie Murphy's Home 18. The Prince of Hawaii 19. Kathleen Mavourneen 20, and A Midnight Call (matinee) and A Merry Time 21; well balanced co.; fair houses.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): The Evil Eye April 21; good business; excellent performance. Hans Hanson 2. Heubner-Settle co. 7-9.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): The Girl from Chili April 18; fair house; good performance. Sapho 25.

NORFOLK.—AUDITORIUM (George H. Spear, manager): Dixie Concert co. to fair house April 24. Saratoga (local) 30.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): Dark.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): His Better Half April 26.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): Sapho April 27.

NEVADA.

RENO.—McKISSICK'S OPERA HOUSE (E. Piper, manager): Ward and Vokes in The Floorwalkers April 18; good business and performance. The Real Widow Brown 24.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (E. Piper, manager): Ward and Vokes in The Floorwalkers April 16; fine performance; packed house. The Real Widow Brown 21.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Phelan Stock co. finished a week April 21 to good business; co. good. Ponce De Leon 24, 25. Because She Loved Him So 27.——PARK THEATRE (Ormsby A. Court, manager): A Trip to Coontown 19-21; fair business; satisfaction given. Empire Stock co. 24-28 opened to good house. Repertoire: The Burglar, The Vendetta, The Great Monopoly, The Wages of Sin, and The Stowaway.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): A Trip to Chinatown April 19 drew a good house and pleased. Harry Gilfoil was the star. The American Girl 25. A Breezy Time 26. Anderson Theatre co. 23-28.——ITEM: The Portsmouth Athletic Club will attend the performance of The American Girl 25 by invitation of Manager Hartford, who is an active and popular member of the club.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): A large audience greeted the production of The Merchant of Venice by the Lyceum co. 19; co. well balanced. Because She Loved Him So 24. Side Tracked 28. The American Girl 4.

SOMERSWORTH.—NEW THEATRE (Joseph F. Noyes, manager): Billy Van's Minstrels drew fair business April 21. The American Girl to large receipts 24. A Breezy Time comes 28.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Brown's in Town April 25 canceled. Anderson Theatre co. 14-19. Sapho 23.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Corse Payton Stock co. April 23-28 gave satisfaction to good audiences.

NASHUA.—THEATRE (A. H. Davis, manager): A Trip to the City failed to appear April 23. At Piney Ridge 26. The Spooners 30-5.

DOVER CITY.—OPERA HOUSE (Charles E. King, manager): Hanlon's Superba (Press Club benefit) drew a large audience April 25.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): The American Girl 16.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): The Katzenjammer Kids (return date) April 20 repeated the good impression left on their former visit; business good. John Drew 21 in The Tyranny of Tears. King Dramatic co. opened 23 for a week and fair business has resulted notwithstanding circus opposition. Repertoire: Hands Across the Sea, Faust, The Power of the Press, Monte Cristo, The Cotton King, Carmen, The War of Wealth, Lost in London, Cumberland '61, The Two Orphans, and The White Rat. Louis Mann and Clara Lipman 1. Joshua Simpkins 2, 3. Fight pictures 4, 5. Tommy Shearer co. 7-9 and 11, 12. The Christian 10.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Tommy Shearer, supported by Isabelle Fletcher and a good co., opened for a week April 16 in The Girl from Porto Rico to S. R. O. Other plays: A Son of Monte Cristo, The Moonshiner's Daughter, The Parisian Princess, Cyrano de Bergerac and The Heart of the Rockies, all to good business. O'Hooligan's Wedding 25; business fair. Jeffries-Sharkey Pictures 2.

ELIZABETH.—JACOBS' THEATRE (George W. Jacobs, manager): John Drew April 20 in The Tyranny of Tears. The Queen of Chinatown (return date) 21; packed house. Just Before Dawn 23, 24; fair houses and co. Jeffries-Sharkey pictures 26, 27. Chauncey Olcott 28. Keystone Dramatic co. 30-5. The Christian 9.——LYCEUM THEATRE (William M. Drake, manager): Tim Murphy 1. Leon Herrmann 9.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Alma Chester co. was canceled April 23, 24, owing to the death of Miss Chester's husband, Manager Oscar W. Dibble. Miss Chester and her co. will play here 14-19. Webber's U. T. C. 28-2. Reaping the Whirlwind 3-5.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): The Queen of Chinatown April 16; S. R. O.; co. fair. The Strange Adventures of Miss Brown (local) 19 to S. R. O.; co. fair. O'Hooligan's Wedding 24; business fair; co. good. Jeffries-Sharkey pictures 30. Keystone Dramatic co. 7-12.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): The Queen of Chinatown April 19; good house and performance. Under the Red Robe 21. Brady's Sappho (return) 23 to capacity; performance good. Mlle. Fifi 25; good business; co. fair.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): The Katzenjammer Kids April 21; performance enjoyable; fair business. "Record" ambulance series, Mr. and Mrs. Kendal 7.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): The Wrens April 21; co. and business fair. O'Hooligan's Wedding 23; good business and co. Jeffries-Sharkey pictures 1.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): Under the Red Robe April 20. Sharkey-Jeffries pictures 24; small house. J. E. Toole co. 3-5.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): The Wrens 4. Jefferson Comedy co. 9. Mamma's Pet 12.

NEW MEXICO.

ALBUQUERQUE.—NEW THEATRE (Charles F. Riggs, manager): Dark.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): Dark. Season closed.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Zaza April 19. A Black Sheep 21; topheavy house. Daniel Sully in The Parish Priest 23; beautiful play by what should be considered a capital co. It's the best play Mr. Sully ever had. Rubenstein Trio Concert co. drew small house 24. Under the Red Robe pleased good sized audience 25. Choral Society concert drew well 26. The Telephone Girl 27. The Heart of Maryland 28. Ernest Seton Thompson 30. Kelcey-Shannon co. 1. Shubert Club concert (local) 8. Frank Daniels 11. The Christian 18. Chauncey Olcott 21. May Irwin 25.——ITEMS: The local Elks have purchased from an old-time resident a large elk's head, the antlers measuring over four feet from tip to tip. It is a beautiful specimen, handsomely mounted.—The Van Curler will close May 25 with May Irwin in Sister

Mary. The season has been highly successful. Manager Benedict has worked hard to give his patrons the best attractions possible, and has succeeded. Next season he intends playing a still larger number of attractions.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): Jack and the Beanstalk was greeted by a large and pleased audience April 19. It was the annual benefit of the attaches. Walter E. Perkins in My Friend from India 20, 21 to fair business. Fred Mower and Lutie Page played artistically and with effect. The Musical Festival 23-25, under the direction of Professor A. L. Barnes, assisted by Rose Stewart, Flora Provers, Katherine Hilke, Sarah Anderson, Isabel Bouton, Gertrude May Stein, Evan Williams, William C. Weeden, L. B. Merrill, Gwilym Miles, Arthur D. Hadley, Van Veacton Rogers, and the Boston Festival Orchestra, Emil Mollenhauer, conductor, with a grand chorus of 350 mixed voices, was a great success. Kelcey-Shannon co. 30. The Rising Generation 4, 5. The Belle of New York 11.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): A Milk White Flag April 18 was enjoyed by a large audience. A Lively Legacy 19-21 pleased four large audiences, and with a few changes will be a winner. The co. is strong and the scenic effects unique. W. H. Crane in David Harum 23-25 played to capacity at four performances. The Telephone Girl 26. Ernest Seton-Thompson 27. Secret Service 28. N. C. Goodwin and Maxine Elliott 30. Sapho 5.——JACOBS' LYCEUM (H. R. Jacobs, manager): Julia Morrison, in A Day of Reckoning 16-18 did a big business and the co was pleasing. The City of New York 19-21 to good business. Walter E. Perkins and co. kept the large audience in good humor by performances of My Friend from India 23-25. Just Before Dawn 26-28.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Zaza April 21. Under the Red Robe 26. Leon Herrmann 28. Chapman-Warren co. 30-May 5. Tim Murphy 8.——BROADWAY THEATRE (George L. Corliss, manager): Dark.——ITEMS: At Convention Hall 23, the Jeffersonian Ball was preceded by a vaudeville entertainment given by Emma Kraus, Ascot and Eddie, and DeVilliers.—Mary Lawrence, of A Milk White Flag co., who has been at the Saratoga Hospital theatened with pneumonia, was discharged 23 and rejoined the co. at Johnstown. J. W. Gorman, of Boston, who will have charge of the attractions at Kaydeross Park, Saratoga Lake, this Summer, was here 21-23.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Louis Mann and Clara Lipman in The Girl in the Barracks April 24; fair house. Joseph Coyne shared honors with the stars. Daniel Sully 26. Sapho 27.——GLOBE THEATRE (E. L. Johnson, manager): Dark.——ITEMS: Frank Sherry, formerly of the Lyceum, is in the city.—The theatre projected for Eldridge Park will not be built until next season. Enoch Little has the matter in charge.—Work on the new theatre at Rorick's Glen has been under way for some weeks. The management expects to open May 30 with opera. Performances will be continued throughout the Summer.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager): Frank Daniels in The Ameer drew a large and well pleased house April 24. Will Danforth and Norma Kopp, of this city, were warmly greeted. Jack and the Beanstalk pleased large house 25. John Drew 26. The Moth and the Flame 27, 28. N. C. Goodwin and Maxine Elliott 4.——BASTABLE THEATRE (Sam Shubert, manager): The stock co. in 7-20-8 pleased good sized houses 23-28; the newcomers were all satisfactory. Quo Vadis 30-5.——ITEM: Lute Vrohman is resting here.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Chester De Vonde Stock co. opened for a week 23. Plays presented first part of week: The Ten Ton Door, The Ranch Hero, Brother for Brother, Shadows of the Scaffold, and Dr. Jekyll and Mr. Hyde. Pleasing performances; large audiences; specialties by Harry Bewley and Otille Lando. The Moth and the Flame 3.

GRISWOLD.—OPERA HOUSE (S. M. Hickey, manager): The Sunshine of Paradise Alley April 20, 21; satisfactory business. A Black Sheep 23; good house. The Heart of Maryland 25, 26; full house; co. good. Sowing the Wind 27, 28.——RAND'S OPERA HOUSE (Martin and Halligan, managers): A Milk White Flag 20, 21, for benefit of attaches, to big business.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Chester De Vonde Stock co. closed a week April 21, having presented latter half of week A Noble Outcast, The New North and South, Shadows of the Scaffold, and Robinson Crusoe. Zaza 25. A Milk White Flag 26. Under the Red Robe 28. Maude Adams 3. Kelcey-Shannon co. 4. Alma Chester 7-12.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Culhane, Chace and Weston's Minstrels pleased fair houses April 20, 21. Corse Payton's Stock co. began a week's engagement 23 to big business; excellent performances. Leon Herrmann 2.——BIJOU THEATRE (P. M. Cooley, manager): Dark.

COHOES.—OPERA HOUSE (E. C. Game, manager): King Dramatic co. April 16-21 in The White Rat, The Two Orphans, Cumberland '61, Lost in London, The War of Wealth, Carmen, and The Cotton King; good business; audiences pleased. Zaza 26. Under the Red Robe 27. The Telephone Girl 28. Corse Payton co. 30-5.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Diamond Brothers' Minstrels pleased a fair house April 19. Leon Herrmann 26; good house pleased.——ITEM: Will Chamberlain and Will Dillon are home, the Maude Hillman co. having closed 21.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Season closed April 24 with A Woman in the Case to small business; performance fair; specialties by John S. Hoffman, and Bartlett and May were the best features.——ITEM: The season just closed was the most successful in the history of the house.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): A Woman in the Case April 23 pleased a fair audience; good specialties by Bartlett and May, and Nellie Floude. Preston's U. T. C. 8.——ITEM: Mr. and Mrs. Al. Harris, prospectively manager and leading woman of Walter E. Perkins' My Friend from India, visited here 22.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Daniel Sully in The Parish Priest April 20 pleased a fair sized audience. Bon Ton Stock co. opened for a week 23 in The Black Flag to S. R. O.; co. good. Andrews Opera co. 30, 1. Harrison J. Wolfe 10. Eight Bells 15.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Zaza April 23. A Milk White Flag 24 pleased a good house. Andrews Opera co 27, 28. Frank Daniels 14. Eight Bells 17.——ITEM: Alma Chester co. 30-5 canceled, on account of the death of Manager Dibble.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Diamond Brothers' Minstrels April 24; small house. Daniel Sully in The Parish Priest (return date), 25: big business; pleased audience. Howe's Moving Pictures 2. Toll Gate Inn (return date) 4.

NIAGARA FALLS.—INTERNATIONAL THEATRE (John Laughlin, manager): What Happened to Jones April 21; light house; audience pleased. Leon Herrmann 23; good house. The Telephone Girl 25; light house; audience delighted. Sapho 2.

HUDSON.—OPERA HOUSE: Miss New York, Jr., April 21; entertaining vaudeville bill; fair business. Zaza 24. A Milk White Flag 25 was enjoyed by a large audience. Little Chip and the Sisters Lawrence made hits. Jeffries-Sharkey pictures 28.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; G. W. Herbert, manager): Diamond Brothers' Minstrels drew moderately April 25; giving satisfaction. Sapho 28. Chauncey Olcott 7.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Reis, lessee; S. S. Vail, manager): The Christian April 24. Powhatan (local) 25 to S. R. O.; excellent performance. Diamond Brothers' Minstrels 28. Macauley-Patton co. 30-5.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Diamond Brothers' Minstrels to fair business April 20. The Girl in the Barracks to good house 23. Herbert Kelcey and Effie Shannon in The Moth and Flame pleased a fair house 24.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Corse Payton's Stock co. closed a successful week April 21. The Heart of Maryland 24; good performance; fair house. A Milk White Flag 27. Egypta (local) 30, 1. The Moth and the Flame 2.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): The Missouri Girl April 21; big business. Daniel Sully in The Parish Priest (return date) 24; large and enthusiastic house. James O'Neill 10. Eight Bells 11.

PORT JERVIS.—GRAND OPERA HOUSE (W. A. Kadel, manager): Gondolier Minstrels (local) April 19; good house. Andrews Opera co. in Carmen pleased a large audience 24. Little Irence Myers co. 30-5. Jefferson Comedy co. 7.

MIDDLETOWN.—CASINO THEATRE (Odell S. Hathaway, manager): The Heart of Maryland April 23; big house; first-class performance. Andrews Opera co. in Martha and Carmen 25, 26; big houses; audiences pleased.

GLENS FALLS.—EMPIRE THEATRE (W. F. Bissell, manager): A Milk White Flag April 19; good business; excellent performance. Frank Daniels 7.——OPERA HOUSE (F. E. Pruyn, manager): Chapman-Warren co. 7-12.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Girl in the Barracks drew a good house April 19; co. good. Secret Service 23. Kelcey-Shannon co. presented The Moth and the Flame to a large and pleased audience 25.

ONEONTA.—NEW THEATRE (George B. Baird, manager): Zaza (ushers' benefit) pleased a fair audience April 20. My Friend from India 26. Leon Herrmann 30.

PENN YAN.—YATES LYCEUM (E. M. Groot, manager): Diamond Brothers' Minstrels April 21; creditable performance; fair house. The Little Minister 23. A Woman in the Case 26.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Jack and the Beanstalk April 20; good house; pleased audience. Leon Herrmann 25; light house; performance good. The Hustler 26.

LOCKPORT.—HODGE OPERA HOUSE (W. R. Lerch, manager): What Happened to Jones April 20; fair business. The Moth and the Flame 23; good business and performance. Si Hopkins 4.

LYONS.—MEMORIAL THEATRE (Bert C. Obman, manager): The Missouri Girl April 20 pleased a fair sized audience. Leon Herrmann 24 pleased a good audience.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Frank Daniels in The Ameer April 25; satisfied a fine house. Kelcey-Shannon co. 26. Chauncey Olcott 10. May Irwin 22.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): The Missouri Girl April 25; good performance; fair business. Toll Gate Inn 2.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): The Little Minister April 21. The Princess Bonnie (local) 27. El Capitan 30.

LOWVILLE.—NEW TOWN HALL (George Sherwood, chairman): Jack and the Beanstalk April 21; performances good; house good.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, manager): The Corner Grocery 2. Wolford-Sheridan co. 23-28 canceled.

ROME.—WASHINGTON OPERA HOUSE (E. J. Gatley, manager): Zaza April 16. Jack and the Beanstalk 23; fine performance; good house.

BATAVIA.—DELLINGER OPERA HOUSE E. J. Dellinger, manager): The Missouri Girl pleased fair houses April 27.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Frank Daniels in The Ameer April 26 to big business; performance excellent.

MIDDLEPORT.—OPERA HOUSE (Hinchey and Vary, managers): Irene Taylor co. April 30-2. The Missouri Girl 8.

ALBION.—GRAND OPERA HOUSE (M. H. Rider and Co., managers): Toll Gate Inn 3. The Missouri Girl 7.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Ernest Gamble April 18; light house. Leon Herrmann 1.

YONKERS.—MUSIC HALL (William J. Bright, manager): Under the Red Robe April 25; poor house. A Milk White Flag 28.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): What Happened to Jones April 28. Toll Gate Inn 1. Kellar 7.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Howe's moving pictures April 30. Gorton's Minstrels 19.

PERRY.—AUDITORIUM (H. H. Cole, manager): All the Comforts of Home (local) April 27.

FREDONIA.—GRAND OPERA HOUSE (Potter and Cook, managers): Dark.

NORTH CAROLINA.

NEW BERNE.—MASONIC OPERA HOUSE (J. C. Green, manager): Herald Square Opera co. closed a week of crowded houses April 21, having presented La Mascotte, Said Pasha, Olivette, Chimes of Normandy, Fra Diavolo, and The Bohemian Girl; pleasing performances.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Children of the Ghetto April 21; good house; audience delighted. Boston Festival Orchestra 5.

ELIZABETH CITY.—ACADEMY OF MUSIC (Louis Selig, manager): The Princess Bonnie by amateurs of Norfolk and Portsmouth, Va., April 26.

GREENSBORO.—ACADEMY OF MUSIC (McAdoo Brothers, managers): Dark.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Dark.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Darkest Russia April 16 to fair audience. The Chimes of Normandy, by the Fargo Opera and Oratorio Society 20, 21; crowded houses; good presentations. The Three Musketeers 23. Coontown 400 2. Willie Collier 5. Pudd'nhead Wilson 7.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Darkest Russia to light house April 18; satisfactory performance. The Three Musketeers 27. Coontown 400 1. Pudd'nhead Wilson 5. Willie Collier 9. West's Minstrels 18.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Dark.——ITEM: Walter Becker will close with The Three Musketeers April 28.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Dark.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): Annie Russell in Miss Hobbs April 23. James O'Neill in The Musketeers to good house 25. The star was admirably supported by Maud O'Dell and an excellent co. and appropriate scenery. The play was most enthusiastically received. Gertrude Bennett deserves mention. Castle Square Opera co. 3, 4. Rogers Brothers 5.——LYCEUM THEATRE (Frank Burt, manager): What Happened to Jones to fair business 19-21; co. acceptable. Blue Jeans also enjoyed fair patronage 22-25.——BURT'S THEATRE (Frank Burt, manager): The Holden co. produced Monte Cristo 19-21 in a very creditable manner to moderate business. A Woman's Vengeance and Faust 22-28 will close the regular season at this house. The Mikado (local) 1-3.

C. M. EDSON.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): For Fair Virginia April 19, owing to counter attractions, did not have a large house; performance pleasing. Russ Whytal, C. H. Geldart, C. H. Cooper, Helaine Hadley, Angeline Pulis, and Isabella Barriscall deserve mention. Sevengala, hypnotist, 23 for one week to small business. A Poor Relation 4.——ITEMS: Dr. P. R. Bennett, Jr., proprietor of Bennett's Opera House, has returned from a Winter in Flordia.—Stephen Kennedy is visiting his family here.

W. H. McGOWN.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business-manager): Chris and the Wonderful Lamp April 19.——PARK THEATRE (Harry E. Feicht, manager): Isham's Octoroons to good business 19-21; specialties pleasing. Quo Vadis drew good business 23-25 and was fairly well presented.

J. W. WEIDNER.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Christian April 20. A Grip of Steel 21. Toll Gate Inn (return) 28. Blue Jeans 5.——ITEMS: Harry Leedy, of this city, has closed with Guy Brothers' Minstrels and will tour through Vermont.—Manager Stanley, of Idora Park, announces his opening May 24 with Carson and Willard Ingram, Ford and De Verne, and the Winchesters. The Casino at the park has been completely overhauled, and the capacity nearly doubled.—Mrs. Eugene Rook, wife of Manager Rook, has left California for home much improved in health.

HAMILTON.—GLOBE OPERA HOUSE (Thomas A. Smith, manager): Go-Won-Go Mohawk in Wep-To-No-Mah April 21; small house. Two Married Men 23; fair house; pleasing performance. A Poor Relation 5.——ITEM: A double bill, consisting of Nance Oldfield and Three Hats, was presented by amateurs 24 to S. R. O. Prominent among the players were Robert Fallert, John Wagner, Harry Brinker, Louis Nau, Mary Hodapp, and Lillian Dulle.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Bryan's Comedians closed a week of good business April 21, having presented Grit; or, True as Steel, The Black Flag, The Girl from the Bowery, The Sidewalks of New York, A Hot Time in the Old Town, and The Diamond Mystery. Hogan's Alley 27. A Bunch of Keys 30. The Dairy Farm 5.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): A Jay from Jaysville April 23; fair house; poor attraction.——ITEM: Miss Fay, of Chris and the Wonderful Lamp, spent a few days with her parents in this city recently.—Manager McClellan is making preparations for the Ohio Bill Posters' meet in this city 8, 9.—The Mayor would not allow Sapho to be played here.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): Russ Whytal in For Fair Virginia April 20 pleased a small house. A Poor Relation 3.——ITEMS: T. H. Wright, leader of the Grand Orchestra, and Mabelle Cushman, accompanist, were married 16 and have left for New York.—Manager Smith has recovered from his recent illness.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Daniel R. Ryan co. closed here April 21, having presented during the week A Celebrated Case, The Three Musketeers, The Fatal Wedding, Ingomar, Jim the Penman, The Circus Girl, and Sapho to good business. Wills Brothers' co. 23-25 opened in In Atlantic City to good business. Other plays: Two Old Cronies, and Bosom Friends. Boyd Specialty co. 26.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): Clarke and Wood co., formerly the Clidence and Clarke co., April 23-28, opened to capacity in The Gates of Justice, followed by The Vendetta and Dr. Jekyll and Mr. Hyde to large and appreciative audiences.——ITEM: Lon Moore and Joe A. Shondel left 19 for Cincinnati to join John Robinson's Circus.

SPRINGFIELD.—GRAND OPERA HOUSE (F. B. Foltz, manager): The Sorrows of Satan to good business April 20. Charles Kent and Emily Dodd did excellent work. A Jay from Jaysville to good house 24. A Poor Relation 7.——BLACK'S OPERA HOUSE (Charles P. Brunner, manager): Bon Ton Burlesquers pleased large house 25. Shore Acres 28.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Macauley-Patten co. closed a successful week April 21. Repertoire: The Minister's Son, Royal Rags, A Wasted Life, The Two Sisters, Hazel Kirke, and Mr. Hurleigh's Adventures. What Happened to Jones 26. Why Smith Left Home 28.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): The Christian April 19, Elks' benefit; S. R. O. Effie Ellsler, J. M. Colville, Mr. Weston, and Mr. Emery, deserve special mention. Al. G. Field's Minstrels 20; big business; fine performance. Mlle. Fifi 9. A Poor Relation 14.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Sapho Burlesquers April 23; fair audience. Frederick Warde 27. Black Patti's Troubadours 8. (L. M. Luchs, manager): Corinne in The Little Host 24; good audience and attraction. Humpty Dumpty 28.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): Carner Stock co. closed a successful week April 21. Shadows of Life, The Diamond Mystery, The Ranch King, and Rip Van Winkle were produced. Al. G. Field's Minstrels 26.

LOGAN.—REMPLE'S OPERA HOUSE (Fred. A. Koppe, manager): The Two Jews (local) April 28. Flossie Speelman and Charles Houston deserve special mention.——ITEM: Manager Kopp is in the East on business connected with his theatre.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Al. G. Field's Minstrels turned people away April 19; excellent performance. Human Hearts 27. Wills Brothers' co. 30-2. A Hot Old time 4. Mlle. Fifi 17. Gus Cohan's co. 18, 19.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endley, manager): A Grip of Steel April 18; fair audience; excellent co. All the Comforts of Home 25 failed to arrive. The Dairy Farm 3. A Poor Relation 8.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. P. Robinson, manager): The Limited Mail April 23; good business; co. fair. Patent Applied For 24. Fanny Rice 30. Al. G. Field's Minstrels 9. Frederick Warde 15.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Si Stebbins (return date) April 24; large and pleased audience.——MANAGER OPERA HOUSE (Waldman and Bettig, managers): Ascetam Trio 27.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): What Happened to Jones April 23; fair business; performance satisfactory. Old Si Stebbins 25.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): A Hot Old Time 1. A Bunch of Keys 2. Devil's Auction 15 will close the season.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Jeptha's Daughter (local), 2, 3. Henrietta Crosman 5. A Poor Relation 11. Phillips' U. T. C., under canvas April 30.

GALLIPOLIS.—ARIEL OPERA HOUSE (M. F. Merriman, manager): Labadie's Faust April 23; fair house and performance. Fanny Rice 27 will close the season.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Sapho Burlesquers April 24; good audience; performance possessed little merit. A Bunch of Keys 1.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): The Highwayman failed to appear April 21. Humpty Dumpty 24. The Little Minister 26. Al. G. Field's Minstrels 30.

STEUBENVILLE.—OLYMPIA (A. Watson, manager): Al. G. Field's Minstrels broke all previous records April 23. Henrietta Crosman in One of Our Girls pleased a big house 26.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): The Dairy Farm 4.——PEOPLE'S THEATRE (Bert Bennett, manager): Dark.

NEWCOMERSTOWN.—CITY OPERA HOUSE (W. D. Swan, manager): A Jay from Jaysville April 18; good co. and business. Gus Cohan 27, 28.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostrain, managers): Hogan's Alley failed to appear April 23.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Uncle Hez April 19; poor house and performance. Humpty Dumpty 26.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): Human Hearts April 23; excellent performance; S. R. O. Elyria Elks' Minstrels 26.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, managers): Old Si Stebbins April 23; co. and performance very ordinary. Murray and Mack 4.

AKRON.—GRAND OPERA HOUSE (W. F. Stickle, manager): Human Hearts April 24; co. good; well filled house. Grimes' Cellar Door 30.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Grimes' Cellar Door 2. Elks' Minstrels 9, 10. The Queen of Chinatown 16.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): Dark.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, manager): Dark.

MIDDLETOWN.—SORG OPERA HOUSE (Paul A. Sorg, manager): Frederick Warde April 26.

TROY.—OPERA HOUSE (Barnett Brothers, managers): Season closed.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): Dark.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): Toll Gate Inn April 27.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Sapho 10. A Hot Old Time 15.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Next Door 3.

CANTON.—THE GRAND (M. C. Barber, manager): A Grip of Steel April 20; light business.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Heywood's Celebrities April 18; good performance; fair house.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): A Husband on Salary April 22; light business.

GUTHRIE.—BROOKS THEATRE: A Husband on Salary April 22.

ENID.—OPERA HOUSE (R. A. Wald, manager): John B. Gordon lectured April 19; full house.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): On the Suwanee River April 14; good business; excellent co. Barlow Brothers' Minstrels 20; S. R. O.; audience pleased. This closed the season.

PENDLETON.—FRAZER'S OPERA HOUSE (Moule and Morgan, managers): Louise Brehany Concert co. April 28. On the Suwanee River 7.

LA GRANDE.—STEWARD'S OPERA HOUSE (Fred Moore, manager): Cinderella co. April 18; poor house; good performance.

BAKER CITY.—NICHOL'S OPERA HOUSE (Nichols Brothers, managers): Quo Vadis April 28.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Klimt-Hearn co. closed a week of fair business April 21, presenting Kidnapped to moderate and pleased house. Other plays: The Commodore, The Great Diamond Robbery, Mr. Barnes of New York, Alabama, and The Millionaire's Daughter. Chauncey Olcott in A Romance of Athlone 25. The Queen of Chinatown 27.——HERSKER'S OPERA HOUSE (John Hersker, manager): Manhattan Burlesquers to poor business 21; performance good. Empire dramatic co. (local) presented Kathleen Mavourneen to small house 24. J. J. Nolan and Bertha Stryker were very acceptable. Kellar 30.——ITEMS: The attaches of the Grand cleared $100 on their benefit performance. The Grand will close 27 with The Queen of Chinatown, after a season of unusually good attractions and business.—P. J. Scanlon, of Shenandoah, left 23 for Cincinnati, O., to join J. G. Robbins' spectacular Solomon's Temple.—F. H. Becher, of New York, was here 24, making arrangements for the Mystic Midgets here May 12.—Lydia Jenkins, a slack wire performer, went to Reading 23 to join Lowrey Brothers' Olympia Shows.—Frank Davis, electrician, was killed 20 by falling against a live wire near which he was working at the Lansford Opera House.—James Reagan will sing at St. Catherine's Academy, Phillipsburg, N. J., 28.—Eleanor Lewis has located at Tamaqua, and is giving her aid to amateur performances.—Manager Hersker has secured several attractinons for his house week of June 11, when the National Convention of the Ancient Order of Hibernicans meets in this city.—Michael Cadden, an acrobat, of Shenandoah, was fatally injured in the mines 23.

R. W. SHERTZINGER.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, lessees; Edwin Young, resident manager): Robert B. Mantell played The Dagger and the Cross April 19 to large house; receipts, $780. The splendid performance and the excellent settings delighted the audience. G. A. Stryker, David R. Young, John C. Fenton, Marie Booth Russell, and Grace Lynch were very good. Sapho 21; poor house; stormy weather; capable co. Sylvia Lynden, though suffering with a severe cold, made an excellent Fanny Legrand. Walter Hodges and James Galloway deserve notice. Deshon Opera co. opened 23 for a week in Fra Diavolo to packed house, and played to usual attendance. La Mascotte 24 and Chimes of Normandy 25; creditable co. Franklin Fox, Claude Amsden, Julia Gifford, and the Dempsey Sisters deserve mention. Joshua Simpkins 30.——CENTENNIAL HALL THEATRE (Harry Slater, manager): Professor S. T. Ford, humorist, to fair audience 23. The Iron Hand (local) 25; large audience; performance good.——ITEMS: Claude Humphreys, of the Maude Hillman co., is visiting here.—Professor Edwin Jones gave an organ recital here 19 to large audience.—The Elks initiated four new members 23. They now number 111 members.—Augustus Halbach, of On the Stroke of Twelve, visited his wife, Josie Intropidi, of the Deshon co., here 25-27.—Dr. J. C. McCarthy gave a bachelor supper to Elks 25.—The Eden Musee opened here for a week 25.—The S. J. Y. M. Society produced More Sinned Against Than Sinning and The New Squire 20, 21, to large audiences. Francis Ghering and Philip Behler were very good.—The Pottsville Choral Union will sing The Creation at Hazleton 25.—The Lotus Glee Club will give a concert at the Academy 4.—The Pottsville Elks will send a large delegation to Atlantic City in June to convention.—George G. Frick will manage the Tumbling Run Summer Theatre this season. Will open June 18.—Manager Young is arranging for a benefit performance for door tenders 18.—Manager Young will leave for Norristown 1 to manage the Academy there next season.—John Whitley, of Chicago, will manage the Pottsville Academy next season.—Gus Adams joined Joshua Simpkins at Harrisburg 22.—The Lady of Lyons was produced by amateurs at Lykens to big house.—Uncle Rube was played at Tremont 21 to large audience.—Man Proposes and Poor Pillicoddy were given at Elkin 23, 24, for charity.—Amateurs produced La Fleur de Lis and The Violin Maker of Cremona at Wayne Opera House 20-22 to good business.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): A Black Sheep had a medium sized audience April 19. The co., with the exception of William Devere, failed to please as well as that of last season. The specialties, however, are good, the cornet solos by Bertha Boardman were particularly appreciated. Jefferson De Angelis was warmly greeted when he appeared in The Jolly Musketeers 20. He was in a happy humor, and deserved the cordial reception and large audience. Harry Macdonough, Maude Williams, and Maud Hollins ably assisted a capital performance. The chorus was especially fine. Robert B. Mantell in The Dagger and the Cross 21 had fair matinee, and at the evening performance, that was for the ushers' benefit, drew a large audience. Mr. Mantell gave a strong portrayal of Bernardo Roubillar, and is ably supported by Marie Booth Russell and a co. that is equal to every requirement. The Queen of Chinatown 23; co. and performance poor; business light. Why Smith Left Home was told before a small audience 24, but those present enjoyed the comedy to their hearts' content. The work of R. F. Grinnell, Lottie Salter, and C. J. Williams was capital. Louis Mann and Clara Lipman 2. James Young 4. The Christian 7.——ACADEMY OF MUSIC (W. E. Worman, manager): The Paiges closed a week's engagement 21, giving eleven performances to fair business; co. is good; specialties above the average. Le Clair, the tramp juggler, is especially good. Satisfactory productions were given of Escaped from the Law, Two Nights in Rome, Prince of Liars, A Soldier of France, La Belle Marie, The Chimney Corner, East Lynne, and What Happened to Brown. The Span of Life was very satisfactorily presented 23-25 to fair business. The co., headed by Wm. Howatt, is good. The acrobatic feats by the Donezettas are a feature.——ITEMS: Roy Applegate, a former Lyric usher, having completed his course at the Stanhope-Wheatcroft Dramatic School, returned home 21.—The Oratorio Society have engaged Marie Zimmerman, soprano; Louise Clara, contralto; George Towne, tenor, and Carl Durft, basso, for The Messiah at the Lyric 27. The performance of The Carpetbagger by Tim Murphy 31 gave such satisfaction that Manager Worman has secured Mr. Murphy for a return date 30.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): Robert B. Mantell in The Dagger and the Cross April 16 pleased large house. Jefferson De Angelis in The Jolly Musketeer 17; excellent performance; large house. The Dairy Farm 18; medium business. John Drew in The Tyranny of Tears 24. Louis Mann and Clara Lipman in The Girl in the Barracks to medium business 25. Daniel Sully 27. James Young 3. The Christian 11.——GRAND OPERA HOUSE (M. H. Burgunder, manager): Sawtelle Dramatic co. finished a week 21 to fair business, having given, latter part of week, A Wife's Victory, Across the Continent, and The Midnight Flood. Little Irene Myers co. opened 24 to fair business, giving, first three days, The Silver King, The Two Orphans, Outcasts of a Great City, and Little Lord Fauntleroy. The Paiges 30-5.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): A Hot Old Time April 20 pleased a good sized audience. Henrietta Crosman in One of Our Girls 24; good business; performance satisfactory. Miss Crosman as Kate Shipley is very clever and won many admirers; she is supported by a brilliant co. The Limited Mail 27. What Happened to Jones 4. Ole Oleson 7. The Span of Life 12.——ITEMS: Manager and Mrs. Hallam gave a theatre party to forty guests 24.—Mrs. James E. Wilson, wife of the popular leading man of the Grand Opera House Stock co., Pittsburg, occupied a box at Miss Crosman's performance.

LEHIGHTON.—OPERA HOUSE (Hank and Kest, managers): The Two Orphans (local) April 19, 20; successful performances; large houses. The Queen of Chinatown 25 gave satisfaction to large house. Misses Gillette, Adams, and Tilden deserve especial mention. Manhattan Burlesquers 9.——ITEMS: Eugene Bryant, of Palmer, Courtney and Bryant, is organizing his co. here.—Joseph Jarrow, author of The Queen of Chinatown, visited the co. 25.—Local talent are rehearsing The Lilliputians in Fairyland.—The employes of the local house have organized a tent show and will start on the road 15.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; H. R. Long, manager): The Dairy Farm April 19, 20 to fair business. John Drew in The Tyranny of Tears 25. The Girl in the Barracks 26. Daniel Sully 28. James Young 2.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. R. Long, manager): Little Irene Meyers co. 16-21. Repertoire: The Burglar, The Golden Plow, Little Lord Fauntleroy, Outcasts of a Great City, The Rocky Mountain Waif, The Two Orphans, The Silver King, and The Shadow Detective. The Paiges 23-28. Sawtelle Dramatic co. 30-5.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Joshua Simpkins to fair business April 23. Fabio Romani to fair business 24. Outside of the work of Martha Beauford the performance was only fair. A Day and a Night pleased a rather light house 25. The Span of Life 26. The Girl of the Barracks 30. The Christian 3. Fanny Rice 4.——ITEMS: Mrs. Frederick Duff (Bertha Kendig), of this city, left this week for Cleveland to join her husband, who is filling an engagement with the Eugenie Blair co. Mrs. Duff will make her debut on the stage with the Blair co. this week.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Waite's Stock co. closed a week of fair business April 21. Fabio Romani drew a light house 23. Booth's Ten Nights in a Bar Room did good business against Ringling's Circus 24. Joshua Simpkins was indifferently played before a small audience 25. Naughty Samuel failed to appear 26. Irwin's Burlesquers 27. The Span of Life 28. Cook-Church Stock co. 30-5.——ITEMS: Chris Burger's Military Band gave a delightful concert before a large audience in Armory Hall 25.—Welsh Brothers' U. T. C. co., under a tent, opened its season at New Holland, Pa., 21.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Hogan's Alley April 20; fair business; poor performance. Henrietta Crosman in One of Our Girls 21 pleased a fair audience. Irwin's Burlesquers 24; good business. Why Smith Left Home 25; small house; excellent performance. The Little Minister 28. The Christian 30. Isham's Octoroons 1. Bowery Burlesquers 3. A Bunch of Keys 4. The Span of Life 5. Ole Olson 10. The Queen of Chinatown 11.——OPERA HOUSE (J. G. Ellis, manager): Jefferson De Angelis 27. Fanny Rice 3.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): J. E. Toole co. April 16-21, presenting Killarney and the Rhine, Othello, Rip Van Winkle, A Widow Hunt, The Lady of Lyons, and The Gypsy German to medium business; satisfaction given. Booth's co. in Ten Nights in a Barroom 23; fair house. Joshua Simpkins co. 24; fair business; performance pleasing.——ITEM: Laura T. Weaver, Evelyn D. La Rue, and Isabel La Rue, spent the week of 16 in Columbia, as the guests of the J. E. Toole co.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Cameron Clemens co. April 16-21 in The Inside Track, The Land of the Cajuns, Elliott of Virginia, Raglan's Way, East Lynne, My Uncle from Japan, A Soldier's Sweetheart, and Bob Rackett; good business and co. A Day and a Night 23; good sized and pleased audience. The Little Minister 24. Jefferson De Angelis in The Jolly Musketeer 25; large audience; strong co. Boston Festival Orchestra 26. Mask and Wig Club 28.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): A Black Sheep April 17; big house. Sapho 20 pleased capacity. Hogan's Alley 21; fair performance; good business. The Cherry Pickers 24; fair house. Irwin's Burlesquers 25; good performance; large audience. Jefferson De Angelis 26. The Little Minister 27. Henrietta Crosman 28. Corinne 30. The Christian 1. Bowery Burlesques 2. The Span of Life 3, 4. A Bunch of Keys 5.

PITTSTON.—MUSIC HALL (C. C. King, manager): A Black Sheep April 20, large and pleased audience. A Day and a Night 21; satisfactory performance to fair business. Sawtelle Dramatic co. opened for a week 23 in The Victorian Cross to a large audience; performance satisfactory. Specialties by Blanch Arlington and Russel Brandow were above the average. A Country Courtship and Lost at Sea 24. May Blossom and On the Hudson 25.

JEANNETTE.—BYERS THEATRE (Frank Fitzsimmons, manager): Grimes' Cellar Door to fair business April 21; performance good.——ITEMS: Allen and Husted's Moving Pictures pleased a big house at Penn's Station 21.—Harry Mauk, of this place, has signed as leader with Jackson's U. T. C., his second season with that co.—Dan Gracey and Clayton Frye, of A Hot Old Time, were entertained by Frank Schnupp, at the Belvedere Club.

HAZLETON.—GRAND OPERA HOUSE (Henry

Walser, manager): Sapho, presented by an excellent co., attracted a small audience 19. Sylvia Lynden, Walter Hodges, and James T. Calloway deserve special mention. The Dairy Farm 21; good audiences; satisfactory performances. Chauncey Olcott 26. The Girl in the Barracks 27. James Young 30. The Christian 4.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Cook-Church co. April 16-21 to good business in An Actor's Romance, The White Squadron, The Land of the Midnight Sun, Northern Lights, The Midnight Alarm, The Police Patrol, She, and Mrs. Whitehouse. Chauncey Olcott in A Romance of Athlone 23. Fabio Romani to pleased house 25. Irwin's Burlesquers 28. Joshua Simpkins 4.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): The Christian April 23, with Effie Ellsler in the leading role, was well received by S. R. O. Macauley-Patton co. 24-28, presenting The Minister's Son, The Two Sisters, A Wasted Life, Royal Rags, Ten Nights in a Barroom, and Hazel Kirke; excellent performance; big business. Sapho 1. Diamond Brothers' Minstrels 4, 5.

TARENTUM.—OPERA HOUSE (A. C. Gilliland, manager): Damon and Pythias (benefit Hickory Club) April 28. What Happened to Jones 3. The Span of Life 15.——ITEM: The firm of Finney and Gilliland was dissolved April 24, James J. Finney retiring. Manager Gilliland will remain in control of the Opera House.

FRANKFORD.—MUSIC HALL (William B. Allen, manager): O'Hooligan's Wedding April 19-21; business fair 19; S. R. O. 20, 21; pleased audiences. Manhattan Burlesquers 26-28. J. E. Toole 30-2.——ITEM: Charles F. Edwards, of O'Hooligan's Wedding, closed here 21 to go to Atlantic City, where he will manage the Auditorium.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): A Temperance Town to a good house April 20; well-pleased audience. Joshua Simpkins 21 to fair houses. John Drew in The Tyranny of Tears 23. Jefferson De Angelis 24 in The Jolly Musketeers was heartily enjoyed by a good audience. King Dramatic co. 7-12.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Elks' Minstrels pleased large audiences April 18-20. Ole Olson to fair business 21. The Christian to large house 26. Toll Gate Inn (return) 30. Eight Bells 3. Kellar 5.——ITEM: Clarence E. Rummell, who staged the Elks' Minstrels, will join Primrose and Dockstader for the Summer.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, manager): James Young in Lord Byron delighted a large audience April 24. The Persian Princess (local) 27. Kellogg Concert co. 28.——ITEMS: Rida Louise Johnston, of James Young's co., a graduate of Wilson College, Chambersburg, received a rousing welcome from her old schoolmates.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Mustard and Cheese Dramatic Association of Lehigh University performed A Modern Ananias to crowded house April 21 in an exceedingly creditable manner. Jeffries-Sharkey pictures 23. The Queen of Chinatown pleased a fair audience 24. A Day and a Night 27. Deshon Opera co. 30-5.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): Fields and Hanson's Minstrels April 16; poor performance and house. The Cherry Pickers delighted a large audience 20. What Happened to Jones to large house 24; audience pleased. Allen's Minstrels 27. Klark-Scoville co. will close the season 7-9.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): Henrietta Crosman in One of Our Girls April 20; fine performance; big business. Irwin Brothers' co. 23; fine performance; receipts $387. Jefferson De Angelis 28. Ole Olson 7. The Span of Life 10. A Hot Old Time 22.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Klark-Scoville co. April 16-21 gave fair performances to good business. Plays: All a Mistake, A Wonderful Woman, A Country Kid, Across The Trail, The Circus Girl, and The Wyoming Mail. Grimes' Cellar Door 26. Henrietta Crosman 29.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Deshon Opera co. April 16-21 to big business, producing La Mascotte, Fra Diavolo, Said Pasha, Olivette, and The Bohemian Girl. A Day and a Night failed to appear 24. The Queen of Chinatown 28.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, manager): Andrews Opera co. gave a fine performance of Martha April 19. A Day and a Night 20; good performance. Jeffries-Sharkey pictures disappointed a large audience 21, being unable to show. The Queen of Chinatown 30.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Neeley, lessees; F. W. Alles, manager): Jeffries-Sharkey pictures April 19, 20; small houses. Fabio Romani 21; small house. Jefferson De Angelis in The Jolly Musketeers 23; large house; good co. Joshua Simpkins 26.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): Frank Davidson April 19, 21 in The Folks Up Willow Creek, Old Farmer Hopkins and The Days of '98; good houses. A Hot Time 23; large audience; good performance.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Robert B. Mantell in The Dagger and the Cross April 20. A Temperance Town 21. Why Smith Left Home 23. Chauncey Olcott in A Romance of Athlone 24. Fabio Romani 26.

CARLISLE.—OPERA HOUSE (Markley and Appell, lessees; E. H. Carpenter, manager): Sowing the Wind April 19. Joshua Simpkins 20; good audience. Fabio Romani 21 canceled. Sapho 24; good co.; business light. Because She Loved Him So 3.

CONNELLSVILLE.—OPERA HOUSE (H. B. Naylor, manager; Roy N. McCormick, resident manager): Elks' Benefit April 19, 20; large business; excellent performances. Grimes' Cellar Door 23; small house. A Hot Old Time 24 pleased a small house.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): The Cherry Pickers April 18 pleased a fair-sized audience. A Celebrated Case (local) 26. The Queen of Chinatown 3.

MAUCH CHUNK.—OPERA HOUSE Robert Heberling, manager): A small but appreciative audience saw Fabio Romani April 16. Manhattan Burlesquers to light business 18; performance fair.

NORRISTOWN.—GRAND OPERA HOUSE (J. F. Murphy, manager): The Span of Life April 20, 21; fair business; audiences pleased. A Day and a Night 28. Elroy Stock co. 7-12.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. C. Thompson, manager): The Cherry Pickers April 19 and What Happened to Jones 23 had capacity business and pleased. The Span of Life 4. Ole Olson 11.

MERCER.—ORR'S OPERA HOUSE (Charles F. Byers, manager): Sapho April 18 pleased a good house. May Wheeler as Fanny Le Grand deserved mention. Diamond Brothers' Minstrels 10. Kellar 11.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): The Chimes of Normandy (local) April 24, 25; large and pleased audiences. Ole Olsen 4. What Happened to Jones 9.

KITTANNING.—GRAND OPERA HOUSE (C. W. Parks, manager): Howe's moving pictures to good business April 24. The Cherry Pickers (return) 25 drew a big house and repeated its former success.

BERWICK.—I. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): Fabio Romani April 12; good house. A Gay Farmer 17; fair business. Fields and Hanson's Minstrels 24; topheavy house.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, manager): James B. Mackie in Grimes' Cellar Door April 25; large audience; performance good. Henrietta Crosman 27.

DU BOIS.—FULLER'S OPERA HOUSE (A. P. Way, manager): The Cherry Pickers April 23; large audience; satisfaction given. What Happened to Jones 27. Klark-Scoville co. 30-5.

PUNXSUTAWNEY.—MAHONING OPERA HOUSE (F. M. Bowman, manager): Howe's moving pictures April 20; good house; audience pleased. What Happened to Jones 28.

GREENVILLE.—LAIRD'S OPERA HOUSE: Ole Olson April 25; large and pleased house. The Deacon (local) 28. Mlle. Fifi 4. Diamond Brothers' Minstrels 9. Kellar 10.

HANOVER.—GRAND OPERA HOUSE (Harry C. Naill, manager): Among the Breakers (local) was well presented to large houses April 20 and 21.

SHARON.—MORGAN GRAND OPERA HOUSE (J. Elmer Grimm, manager): Eight Bells April 30. Ole Olson 1. Henrietta Crosman 3.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Andrews Opera co. 16; good house and co.; receipts, $315.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): A Hot Old Time April 21; good house; performance fair.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Grimes' Cellar Door April 27. Henrietta Crosman 3.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, manager): Ole Olson April 23, fair house. The Christian 28. Eight Bells 1.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Ben Hendricks in Ole Olson April 24; poor business; co. fair. Diamond Brothers' Minstrels 1.

REYNOLDSVILLE.—REYNOLDSVILLE OPERA HOUSE (A. Reynolds, manager): What Happened to Jones April 26.

BLOOMSBURG.—GRAND OPERA HOUSE (J. R. Fowler, manager): Fields and Hanson's Minstrels April 23; good house and performance.

BRADFORD.—WAGNER OPERA HOUSE: The Christian April 25; packed house. Diamond Brothers' Minstrels 27. Sapho 30. Eight Bells 4.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Diamond Brothers' Minstrels 2. Kellar 8.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Booth's Ten Nights in a Barroom April 23; good business; co. fair.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): What Happened to Jones April 19; fine performance; fair house.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): A Gay Farmer April 20 canceled by local management.

ASHLAND.—GRAND OPERA HOUSE (Franz H. Waite, manager): Sapho April 27.

BELLE VERNON.—PEOPLE'S THEATRE (F. G. Baird, manager): The Cherry Pickers April 27.

CAMBRIDGE SPRINGS.—SAYLES OPERA HOUSE (A. H. Diabe, manager): Dark.

NEW CASTLE.—OPERA HOUSE (J. F. Genkinger, manager): Dark.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Leon Herrmann 3.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Groble, manager): Local benefit April 20.

TYRONE.—ACADEMY OF MUSIC (H. M. Dry, manager): The Little Minister April 26.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): The Parada (local) was one of the best operatic performances seen here for some time, drawing fair to good houses 16, 17, and 19-21. Hattie Hayes made an artistic star, and special mention is also due Mrs. Spooner, Miss Wilcox, Josephine Hass, and Messrs. Boon and Butler. The girls were pretty, the costumes attractive, and the music bright and catchy. Yon Yonson to a large house 18, giving satisfaction. Frankie Carpenter co. 23-28 to S. R. O. Plays presented: Pawn Ticket 210, The Strange Adventures of Miss Brown, A Texas Romance, Mugg's Landing, Struck Gas, The Great Brooklyn Handicap, and Miss Roberta from Australia.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Myles McCarthy in Dear Hearts of Ireland April 19-21, and 25; fair business; satisfactory performances. Julia Morrison 30-2.——ITEM: Dave White, of The Bostonians, is at his home in this city.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): The Boy Tramp April 25; small house. D'Ormond-Fuller co. 30-5. Sapho 17 will close the season.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): At the White Horse Tavern had a small but pleased audience April 24. O'Hooligan's Wedding 3.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): O'Hooligan's Wedding 5.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): De Wolf Hopper April 30.

ANDERSON.—OPERA HOUSE (Orr and McCully, managers): Season closed.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): P. E. Holp, lecturer, April 18; fair business. Clara Thropp 20, 21 in A Remedy for Divorce and A Doll's House; fair business. Miss Thropp is a clever artist, but her support is very weak.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Clara Thropp in A Remedy for Divorce April 19 to good business; performance fair. Myrkle and Harder co. 23-28.

LEAD CITY.—MINERS' UNION OPERA HOUSE (J. C. McLemore, manager): Dark.

DEADWOOD.—OPERA HOUSE (T. A. Whittaker, manager): Dark.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): Children of the Ghetto April 19, 20; large audience. Generous applause was divided between Rosabel Morrison and Wilton Lackaye. Murray and Mack in Finnigan's Ball 23, 24 to fair houses. Dorothy (local) 25, 26. The Summer opera season opens June 11, under the direction of Dan Young. The co. will include Ada Palmer Walker, Mary Carrington, Eva Beith, Harry Davis, Rhys Thomas, Dan Young, Stanley Felch, and others.——GRAND OPERA HOUSE (Thomas J. Boyle, manager): The Hopkins Stock co. was seen to splendid advantage 23-28 in The Power of the Press. The scenic effects were especially pleasing. Much credit is due Eleanor Barry and Frederick Montague for their exceedingly clever work, and to Joseph W. Walsh for his careful stage direction. The vaudeville bill included Gilbert Brown and Halliday and Ward. Woman Against Woman 30-5.

NASHVILLE.—GRAND OPERA HOUSE (T. J. Boyle, manager): Boyle Stock co. in Quo Vadis April 16-21 drew so well that it was decided to continue the play for another week. Willis Granger, the new leading man, has made a big hit as Vinicius. Others deserving mention are Nellie Callahan, Emma Butler, and W. G. Beckwith. The Idler 30-5.——THE VENDOME (Staub and Sheetz, managers): De Wolf Hopper in The Charlatan 12 drew large and pleased audience. A feature of the performance was the clever work of Jessie Mackaye. The opera Martha (local) 20; large and pleased audiences. Justin Thatcher and Miss Vesey deserve special mention. Murray and Mack 25 will close the season at this house.——ITEM: Teresa Maxwell, the new leading woman of the Boyle Stock co. at the Grand, will open in The Idler 30-5.

JACKSON.—PYTHIAN OPERA HOUSE (Collins, Parish and Co., managers): The Schumann Grand Concert co. April 18; good house; audience pleased. Miss Pringle, violinist, deserves special mention.——ITEM: The management of the Pythian will change Sept. 1, when P. E. Holland will become sole manager.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Aubrey Dramatic co. opened for a week April 23, presenting The Land of the Living to a good house. Black Patti's Troubadours 25.

CLARKSVILLE.—ELDER'S OPERA HOUSE (Joseph T. Wood, manager): Hart, hypnotist, 2-4.

TEXAS.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): Curtis Comedy co. April 16-21 in A Shadowed Life, A Wild Goose Chase, Man and Master, Jason Joskins, From the Ashes, Mabel Heath, and Our Mascot; fair business. Victoria Harrison deserves special mention. No further bookings.

HOUSTON.—SWEENEY AND COOMBE OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): Peruchi-Beldini co. April 16-21; fair co.; business light. Erminie and The Chimes of Normandy (local) 26, 27. Emma Nevada 28.

ABILENE.—LYCEUM THEATRE (Batjer and Saunderson, managers): Keller Comedy co. April 16-21 in The American Lord, A Clever Schemer, Mabel Heath, The Deacon, The Widow and the Fool, and Ten Nights in a Bar Room; good houses; audiences pleased.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Mlle. Floridini, assisted by local talent, gave a pleasing concert April 18.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): Ralph Bingham April 19; small but pleased audience. Season closed.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Krause-Taylor co. April 16-21; good business; audiences pleased.

EL PASO.—MYARS' OPERA HOUSE (Samworth and Cassidy, managers): Dark.

DALLAS.—OPERA HOUSE (George Anzy, manager): Emma Nevada April 24.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Dark. No bookings.

SHERMAN.—OPERA HOUSE (Ellsworth and Brents, managers): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Paderewski April 21 to $1,200. Paderewski was in a gracious mood and not only responded to frequent encores, but remained at close of programme to give another excellent number.——NEW GRAND THEATRE (M. E. Mulvey, manager): Quo Vadis 16-21 to packed houses. The scenery and effects are very good and the co. well balanced.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): The Real Widow Brown April 16 delighted a good house. Carrington's Greater America co. 18 pleased a small house. Harry Corson Clarke 25.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): The Real Widow Brown to a fair house April 15; poor performance.

VERMONT.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): The Heart of Maryland April 27. The Prince of Egypt (local) 28 and 30. 'Way Down East 4. Hoosick Falls Minstrels 16. Chauncey Olcott 24.——LIBRARY HALL (C. Fred Van Vleck, manager): Anderson Theatre co. 16-21 in The World, The Mystic Mountain, The Smugglers, The Cannon Ball Express, East Lynne, What Happened to Hopper, and vaudeville to fair business.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Knights of Pythias Minstrels (local) 20; good performance to S. R. O.——MUSIC HALL: Choral Union Musical Festival 23-27, with Ruby Cutter, soprano; Adah Campbell Hussey, contralto; Clarence B. Shirley, tenor, and Leverett B. Merrill, basso.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Edward Harrigan in Old Lavender April 21; light business. A Black Sheep 21; large house; performance and co. excellent. Scalchi Concert co. 27. At the White Horse Tavern 3. Daniel Sully 15. Mary Howe Concert co. 17.

BELLOWS FALLS.—OPERA HOUSE: Graham's Blackville co. April 25, 26; small houses; audiences pleased.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): At the White Horse Tavern 2. The American Girl 14.

FAIR HAVEN.—POWELL'S OPERA HOUSE (John Powell, manager): Dark.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): At the White Horse Tavern 1.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Children of the Ghetto in the hands of an admirable co. pleased fair audiences April 24, 25.——ITEM: With one or two more attractions Manager Leath will close his house after one of the most successful seasons in its history. Mr. Leath will not be actively engaged in any amusement enterprise during the Summer months, but expects to rest at the Red Sulphur Springs.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Three Little Lambs to capacity April 25; performance pleasing. Children of the Ghetto 27, 28.——ITEM: Primrose and Dockstader's Minstrels will perform here 30, 1, under canvas.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Santiago (local) April 19, 20; packed houses; good performances. Herald Square Opera co. 30, 1.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): Under the Red Robe April 19. Herald Square Opera co. 4, 5. Spooner Dramatic co. 14-19.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): Patience (local) April 25; large and pleased audience.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Children of the Ghetto (benefit Manager Beckner) April 23; packed house. Season closed.

PETERSBURGH.—ACADEMY OF MUSIC (William E. French, manager): Primrose and Dockstader's Minstrels 3.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Boston Festival Orchestra April 28.

WASHINGTON.

SEATTLE.—THEATRE (J. P. Howe, manager): Paderewski April 19 attracted one of the largest houses of the season. Harry Corson Clarke and his splendid co. in What Happened to Jones to good business 15-17. Burr McIntosh and an excellent co. played Pudd'nhead Wilson to good houses 19-21.——THIRD AVENUE THEATRE (W. M. Russell, manager): Knobs o' Tennessee to good business 15-21. Have You Seen Smith to satisfactory houses 22-28.

TACOMA.—THEATRE (L. A. Wing, resident manager): Pudd'nhead Wilson April 16; fair business. Burr McIntosh as Pudd'nhead was well received. Willie Collier in Mr. Smooth 19 was well received by good audience.——LYCEUM (G. Harry Graham, manager): Have You Seen Smith 20.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Paderewski April 16; excellent programme; receipts $2,500.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): Dark.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): Field's Minstrels April 21; good business and co. Henrietta Crosman 25, with a good co. presented One of Our Girls, light but enthusiastic audience. Corinne 26. Why Smith Left Home 27. Fanny Rice 1. James O'Neill 7. Black Patti's Troubadours 9.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Martin's U. T. C. 19-21; good business. Ole Olsen 26-28. Arnold Stock co. 7-12.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Why Smith Left Home April 19; excellent business. Arnold co. 23-27. The Little Minister 28. Al. G. Field's Minstrels 30 will close the season.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (L. S. Horner, manager): Fanny Rice April 24; good performance; large audience. A Hot Old Time 26 pleased large audience.

MONONGAH.—COLISEUM (T. M. Gathright, manager): Carroll Comedy co. April 23-25 in A Country Cousin, A Noble Outcast, and Rip Van Winkle; performances good; fair houses.

SISTERSVILLE.—NEW AUDITORIUM (E. J. Thompson, manager): Joe Flynn in Hogan's Alley April 18; pleased fair house. A Hot Old Time 30.

FAIRMONT.—OPERA HOUSE (M. R. Musgrove, manager): A Hot Old Time to S. R. O. April 25.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, manager): Carroll Comedy co. April 26-28.

WISCONSIN.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): Willis Brothers' co. April 16-18, played Two Old Cronies, In Atlantic City, and Bosom Friends to fair business. The Village Postmaster 19; good house pleased. A Poor Relation 21 delighted a small audience. Arizona 23; good house; capital performance. A Wise Woman 27. Phinney's Band 28.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): Uncle Josh Spruceby April 18; good patronage; poor attraction. Davidson Stock co. opened a week's engagement 23 in The Sultan's Daughter; good co. and plays well staged; S. R. O. The Village Postmaster 3. The Sorrows of Satan 6. A Texas Steer 14.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Georgia Minstrels April 19; inferior performance; big business. Darkest Russia 20; fair business; performance excellent. Faust 27. Devil's Auction 28. Who Is Who 30. A Texas Steer 2. Willie Collier 11. Murray and Mack 23.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): Toll Gate Inn (return date) April 21, made the hit of the season and played to capacity. McCarthy's Mishaps 28. Other People's Money 3. A Texas Steer 8. Belle Archer 12. The Air Ship 14. Murray and Mack (return date) 16.

GREEN BAY.—THEATRE (J. B. Arthurs, manager): Toll Gate Inn April 23; fair house; fine performance. Special mention is due J. B. Weeks. A Spring Chicken 26. Sun's Minstrels 28.——ITEM: Manager Arthurs is at the hospital with inflammatory rheumatism.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Harry Shannon co. April 16-21 in The Squire's Daughter, Alone in the World, Paradise Regained, Old Farmer Allen, Cast Adrift, and The Prince of Liars; small houses. Boer War Vaudeville co. 24; small house. Quo Vadis 1. Mahara's Minstrels 7.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Davidson Stock co. April 16-21 in Love and Law, All for Gold, My Mother-in-Law, The Hand of Fate, and The Two Orphans to good business. All the Comforts of Home (local) 24; good house. Gus Sun's Minstrels 29.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (P. B. Haber, and H. R. Potter, managers): A Spring Chicken April 24; fair house; good co. Slayton's Jubilee Singers (auspices Elks) 26. Sun's Minstrels 30. Other People's Money 5. Davidson Stock co. 7-12.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): A Hot Old Time drew a fair house April 17; fine performance. Richards and Pringle's Minstrels to packed house 20. Morrison's Faust 28. Who Is Who 2. A Texas Steer 4. Quo Vadis 9. A Spring Chicken 12. Other People's Money 14.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): The Heart of Chicago April 15; good house; performance fair. Uncle Josh Spruceby 17; fair house and performance. A Spring Chicken 22; good house; audience pleased. Quo Vadis 29.

WAUSAU.—THE GRAND (C. S. Cone, manager): Richards and Pringle's Minstrels pleased good business April 22.——ALEXANDER THEATRE (Harry B. Sutherland, manager): Beach and Bowers' Minstrels to large and pleased audience 21, 22.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): A Spring Chicken April 25. Davidson Stock co. 30-5. A Texas Steer 10.——ITEM: Manager Thickens has left for the Rainy Lake mining region to look after his interests there.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): Side Tracked April 19 to good business; co. fair. A Spring Chicken 23 pleased a good-sized audience. Other People's Money 2.

RHINELANDER.—GRAND OPERA HOUSE (E. C. Stoltzman, manager): Beach and Bowers' Minstrels April 23, 24; packed houses; performances fair. A Spring Chicken 2. The Dazzler 3.

EAU CLAIRE.—GRAND OPERA HOUSE (Moon and Stussy Brothers, managers): A Hot Old Time drew small audience April 18. Elks' Minstrels to a $500 house 20. The Hottest Coon in Dixie 24.

BARABOO.—THE GRANDE (F. E. Shults, manager): Willis Brothers' co. failed to show 19. Harry Shannon co. 23-28 in My Cousin Teddy 23, and Alone in the World 24. The Three Musketeers 4.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Archie Boyd in The Village Postmaster April 20 delighted a good house. A Texas Steer 27. Other People's Money 30.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Richards and Pringle's Minstrels April 24; good business; specialties good. A Spring Chicken 30. A Texas Steer 5.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Wilson Theatre co. April 26-28. Carpenter's Quo Vadis 4.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Arizona pleased a good house April 18. Ada Rehan presented The Taming of the Shrew 23.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): Richards and Pringle's Minstrels April 27. The Air Ship 7.

OCONTO.—TURNER OPERA HOUSE (Charles Norton, manager): Beach and Bower's Minstrels April 18 pleased a good house. Sun's Minstrels 27.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): Local minstrels April 21; poor business.——MANAGER OPERA HOUSE (William Marquardt, manager): Dark.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Black Crook, Jr., canceled April 24. Nashville Students 7.

CANADA.

TORONTO.—OPERA HOUSE (Ambrose J. Small, manager): Sis Hopkins, the pretty little pastoral in which Rose Melville is starring, was the attraction April 23-28, and the piece pleased every one. The audiences have not been as large as the quality of the performance deserves, even though there is no other dramatic entertainment in Toronto this week. The specialties are good, and Miss Melville is always well received. On the Stroke of Twelve 30-5. What Happened to Jones 7-12.——GRAND OPERA HOUSE (O. B. Sheppard, manager): Daniel Sully 30-5.——PRINCESS THEATRE (O. B. Sheppard, manager): Dark.——MASSEY MUSIC HALL (I. E. Suckling, manager): The Toronto Singers' Club gave an excellent concert 23. They were assisted by Madame Schumann-Heinke and Antoinette Trebelli. Both the soloists were in excellent voice. Maude Kihill, a charming pianiste, made a successful appearance. Lillian Nordica 10.——ITEM: Manager Robert Cummings has not returned to Toronto, and the stock co., after giving a benefit performance of Our Boys in the Princess Theatre 28, will disband. Manager Sheppard has given them the use of the theatre for the occasion.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Paderewski April 14 to good and appreciative house. Burr McIntosh in Pudd'nhead Wilson 18; capital performance; fair audience. Willie Collier 21. Boston Lyric Opera co. 23-28. West's Minstrels 1.——ALHAMBRA THEATRE (W. H. Lucas, manager): Biograph, Beverley Robinson, and Owen Smiley in aid of Canadian Patriotic Fund 16-21; excellent performances, good business.——CITY HALL: Lecture on the Klondike by Mrs. Hitchcock 30.——SAVOY THEATRE: Vaudeville.

ST. THOMAS.—NEW GRAND OPERA HOUSE (R. A. McVean, manager): The Little Minister April 18. Adelaide Thurston as Babbie won great favor with the audience. The Telephone Girl 20; fair house; audience disappointed. Arizona (local) 23 to S. R. O., under the auspices of the Catholic Dramatic Club. All took their parts well and the performance went off smoothly. Tom Wallace, head usher at the Grand, was a great favorite with the audience.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Dark.

WINNIPEG.—THEATRE (C. P. Walker, manager): Darkest Russia April 17; satisfactory performance; large audience. The Three Musketeers 24, 25. Pudd'nhead Wilson 4. Willie Collier 7, 8.——GRAND (W. H. Seach, manager): Harry Lindley Dramatic co. April 16-21 produced before fair audiences The Great Diamond Robbery, My Queen, A Pretty Sinner, Rip Van Winkle, In the Transvaal, In the Klondike, The Castaways, The Wages of Sin, and The Pharisee.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Valentine Stock co. in The Jilt and Richelieu April 18-21. Co. opened its fourteenth and last week 23 in The Lady of Lyons; business big; excellent performances. On 21 (souvenir night) co. played to S. R. O. Town Topics 30-2. Shea-McAuliffe co. 3-5. Jessie Harcourt co. 7-12. Side Tracked 14-16.——ITEM: P. A. Nannery is visiting town.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): George Grossmith entertained a large audience April 23. Scalchi Concert co. 25. Frank Daniels 27, 28. Walsh-MacDowell co. 30, 1.——GRAND OPERA HOUSE (Joseph Frank, manager): John Kernell in The Hustler pleased good house 23-25. Edward Harrigan 26-28.

BELLEVILLE.—CARMAN OPERA HOUSE (Fred Adams, manager): Marks Brothers' co. opened for a week April 16 to S. R. O. Repertoire: The Major's Bride, The Rose of Kerry, The Harvest of Sin, Somebody's Daughter, The Duke's Daughter, and A Celebrated Case. Scalchi Concert co. 23; good business; enthusiastic audience. White's Faust 27.

PETROLEA.—VICTORIA OPERA HOUSE (H. Smiley, manager): Patriotic Military Minstrels April 20; full house; excellent performance; receipts $300. Stetson's U. T. C. 21; fair houses; good co. Rev. Dr. Livingston lectured on South Africa 23 and was well received.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager; A. M. Dubois, representative): The Telephone Girl April 19 to crowded house. This closes a most successful season—fifty per cent. ahead of former years.

ST. CATHARINES.—GRAND OPERA HOUSE (C. H. Willson, manager): The Little Minister April 20. The Telephone Girl fairly pleased a good audience 24. Nineteenth Regimental Band concert 26, 27. El Capitan 1. Sis Hopkins 3.

LONDON.—OPERA HOUSE (A. E. Roote, manager): The Telephone Girl April 21; good performances; big matinee and fair night attendance. Orient Minstrels (local) 23; good business. Sis Hopkins 2. Walsh-MacDowell co. 26 canceled.

WOODSTOCK.—GRAND OPERA HOUSE (W. D. Emerson, manager): Local concert for Manager Emerson's benefit April 23; very enthusiastic audience. Paul Cazeneuve (attaches' benefit) 7.

GALT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): South African Choir April 20, 21; small houses; good performances. The Living Flag (local) 24. Employes' benefit 27. Cyrano de Bergerac 8.

KINGSTON.—VICTORIA THEATRE (J. W. Fralick, manager): White's Faust April 30.——CITY HALL (W. M. Drennan, manager): Scalchi Concert co. 24; excellent performance; S. R. O.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): The Little Minister April 17 to a $550 house for Manager McVean's benefit.

BROCKVILLE.—OPERA HOUSE (J. L. Upham, manager): Edison's kinetoscope April 16, 17; poor business. Marks Brothers' co. 23-28.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): White's Faust April 24. South African Choir 26.

(Received too late for Classification.)

ALABAMA.

TUSCALOOSA.—ACADEMY OF MUSIC (John T. Cochrane, manager): Cadek, violinist, assisted by local talent, 17. Season closed.

TALLADEGA.—CHAMBERS' NEW OPERA HOUSE (Joe Chambers, manager): Dark.

CALIFORNIA.

SANTA ANA.—GRAND OPERA HOUSE (William McCulloch, manager): Jessie Shirley co. closed a week of good business April 14.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): The Girl from Chili April 22. Sapho 26, 27. The Evil Eye 29. What Happened to Jones 2, 3. Nashville Students 6.

CONNECTICUT.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): 'Way Down East April 21; large and pleased audience. The Princess Chic 25 to large and delighted audience. Special mention is due Christie MacDonald, Mathilde Preville, Joseph Miron, Harry Brown, and Winfield Blake. The Girl from Maxim's 28. Williams and Walker 1.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): Emma Nevada April 19; delighted audiences.

INDIANA.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): Irving French co. to packed houses April 19-21; pleased audiences. Plays: A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship. Carpenter's Quo Vadis 28.——GRAND OPERA HOUSE (John Brodie, manager): Dark.——ITEM: A. F. Heineman, manager New Memorial Opera House, and John W. Elam have been elected as delegates to the State meeting B. P. O. E., at Marion, June 4-6.

☞ "A Day of Reckoning a hit."

☞ Julia Morrison a hit.

THE THEATRICAL TRUST'S LIBEL SUIT AGAINST "THE MIRROR" DISCONTINUED.

Hayman, Frohman, Klaw, Erlanger, Nixon, and Zimmerman Drop the Action Against this Journal in which They Claimed Damages in $100,000.

On Friday, Nov. 19, 1897, the complaint in an action for alleged libel instituted by the six persons composing the copartnership known as the Theatrical Trust or Syndicate was served on Harrison Grey Fiske, editor and proprietor of The Dramatic Mirror. The answer in this suit was served on the plaintiffs' attorneys on Thursday, Jan. 6, 1898. These papers in detail are appended. On April 18 the following notice of discontinuance of the action was ordered in the Supreme Court:

At a Special term of the Supreme Court, held at Part II thereof, in the County Court House, in the County of New York, on the 18th day of April, 1900. Present, Hon. John J. Freedman, Justice.

Al. Hayman, Charles Frohman, Samuel F. Nirdlinger, J. Fred. Zimmerman, Marc Klaw and Abraham L. Erlanger, *Plaintiffs, vs.* Harrison Grey Fiske, *Defendant.*

THE PLAINTIFFS HAVING DISCONTINUED the above entitled action,

NOW, upon reading and filing the consent of discontinuance thereof signed by the attorneys for the respective parties thereto, and on motion of Abram Kling, Esq., Attorney for the Defendant, it is

ORDERED, that this action be and the same hereby is discontinued without costs to either party as against the other.

Enter: J. J. F., J. S. C.

THE COMPLAINT.

SUPREME COURT—County of New York.

Al. Hayman, Charles Frohman, Samuel F. Nirdlinger, J. Fred. Zimmerman, Marc Klaw, and Abraham L. Erlanger, Plaintiffs, against Harrison Grey Fiske, Defendant.

The plaintiffs, for their complaint against the defendant, respectfully show unto the Court, and allege as follows:

FOR A FIRST CAUSE OF ACTION.

First: That at all times hereinafter mentioned, the defendant was engaged in the business of publishing and circulating a certain paper known as The New York Dramatic Mirror, which said paper was published and circulated in a large number of cities throughout the United States of America, and especially among persons engaged or interested in the theatrical business or profession, and at all the said times was and still is the editor and sole proprietor of the said paper, The New York Dramatic Mirror.

Second: That at all times hereinafter mentioned, the plaintiffs were and still are engaged in the business and profession of theatrical managers, and were and still are engaged in the business of leasing, operating and managing theatres and places of amusement in various cities throughout the United States, and supplying theatres and places of amusement with theatrical attractions.

Third: That heretofore, and on or about the 31st day of August, 1896, the plaintiffs, being at the time interested in or owning or holding leases of various theatres and places of amusement in the United States, or being in receipt of sundry proceeds from divers theatres, entered into an agreement whereby the said plaintiffs became copartners in the business and profession of theatrical managers, and the plaintiffs ever since have been and are now co-partners in said business and profession.

Fourth: That shortly after the formation of the said partnership between the plaintiffs, certain persons dominated and styled these plaintiffs, as co-partners aforesaid, the Theatrical Trust, and ever since and at all times hereinafter mentioned the term the "Theatrical Trust" has throughout the theatrical profession and among all persons engaged or interested in the theatrical business and generally by the public and by all persons been understood to mean and designate and to all persons do mean and designate the plaintiffs as co-partners aforesaid.

Fifth: That heretofore, and on or about the 30th day of October, 1897, the above-named defendant, maliciously intending to injure the plaintiffs in their good name, fame and reputation, published and circulated of and concerning the plaintiffs, and of and concerning the plaintiffs in their business, vocation and profession aforesaid, in the said certain paper known as The New York Dramatic Mirror, a certain false, defamatory, scandalous and malicious libel, in a certain part of which said libel there was and is contained the words of the tenor following, that is to say:

PUBLICITY.

> The Mirror this week adds another chapter of journalistic comment to the chapters that have before been published in these columns on the so-called Theatrical Trust [*meaning the plaintiffs*].
>
> Publicity is the salt that will save the theatre of this country from putrefaction. The Mirror long ago sounded an alarm against the band of adventurers [*meaning plaintiffs*] who imagined that they could manipulate the amusement business for their sole gain, and the alarm has been heard.
>
> Reputable and influential managers in various cities now see the danger of utter demoralization that threatens the theatre through the associative schemes, marked by clannish greed and selfishness, of certain persons who compose the so-called Theatrical Trust [*meaning the plaintiffs*] and those newspapers, as conservators of a great institution in which all the people are concerned, are coming forward in defense of the best interests of the stage as against the mercenaries who threaten its welfare.

And in a certain other part of which said libel there was and is contained the words of the tenor following, that is to say:

> "The newspapers of the country are becoming alive to the Trust's [*meaning plaintiffs*] system of double-dealing, of false pretenses, and of misrepresentation, and to the efforts of the Trust [*meaning the plaintiffs*] to foist upon the public, in place of what the public desires, the organizations of individual members of the Trust [*meaning the plaintiffs*] who, not satisfied with the business of fishing, also wish to cut-bait," *the defendant thereby meaning that the plaintiffs had banded together to manipulate and influence the theatrical business artfully and deceptively, and by questionable, wrongful and improper expedients, and that the plaintiffs were influenced solely by greedy, venal and unworthy motives, and that the influence of the plaintiffs in their said business or profession threatened to demoralize the said business and profession; and the defendant further meaning thereby that the plaintiffs, in the pursuit or practice of their said business or profession, were accustomed to and did habitually practice double-dealing, trickery and knavery, were accustomed to and did habitually make false, misleading and fraudulent pretenses, and false, misleading and fraudulent representations, and obtained advantages by means of such false representations, made with knowledge of their falsity.*

Sixth: That by reason of the premises the plaintiffs were injured in their good name, fame and reputation, and were otherwise damaged all in the sum of fifty thousand dollars ($50,000).

FOR A SECOND CAUSE OF ACTION.

Seventh: That at all the times hereinafter mentioned, the defendant was engaged in the business of publishing and circulating a certain paper known as The New York Dramatic Mirror, which said paper was published and circulated in a large number of cities throughout the United States of America, and especially among persons engaged or interested in the theatrical business or profession, and at all the said times was and still is the editor and sole proprietor of the said paper, The New York Dramatic Mirror.

Eighth: That at all the times hereinafter mentioned the plaintiffs were and still are engaged in the business and profession of theatrical managers, and were and still are engaged in the business of leasing, operating and managing theatres and places of amusement in various cities throughout the United States, and supplying theatres and places of amusement with theatrical attractions.

Ninth: That heretofore, and on or about the 31st day of August, 1896, the plaintiffs, being at the time interested in or owning or holding leases of various theatres and places of amusement in the United States, or being in receipt of sundry proceeds from divers theatres, entered into an agreement whereby the said plaintiffs became co-partners in the business and profession of theatrical managers, and the plaintiffs ever since have been and now are co-partners in said business and profession.

Tenth: That shortly after the formation of the said partnership between the plaintiffs, certain persons denominated and styled these plaintiffs, as co-partners aforesaid, "the Theatrical Trust," and certain persons dominated and styled these plaintiffs as co-partners aforesaid "the Theatrical Syndicate;" and ever since and at all times hereinafter mentioned the term the "Theatrical Trust" and the term the "Theatrical Syndicate" have throughout the theatrical profession and among all persons engaged in the theatrical business and generally by the public and by all persons been understood to mean and designate, and to all persons do mean and designate, the plaintiffs as co-partners aforesaid.

Eleventh: That heretofore, and on the 13th day of November, 1897, the above-named defendant, maliciously intending to injure the plaintiffs in their good name, fame and reputation, published and circulated of and concerning the plaintiffs, and of and concerning the plaintiffs in their business, vocation and profession aforesaid, in the said certain paper known as The New York Dramatic Mirror, that is, in a so-called supplement thereof, styled the "Theatrical Trust Supplement No. 1," the following false, defamatory, scandalous and malicious libel, in the words of the tenor following:

EVIDENTLY—NOT.

> Evidently the people want the affairs of the drama left where they are—in the hands of the illiterate managers of the Trust [*meaning the plaintiffs*].—*Musical Courier.*
>
> This fine bit of sarcasm is extracted from a half-column of satirical characterization of the Theatrical Trust, Syndicate, Combination, of "Private Business" Partnership [*meaning the plaintiffs*], by whatever name it may be called in the *Courier*. From the various expressions in other representative newspapers, some of which are reproduced in other columns, it appears quite plainly that the people do not want the affairs of the drama left in the hands of the illiterate managers of the Trust [*meaning the plaintiffs, and the defendant meaning thereby that plaintiffs were illiterate, unable to read, unfamiliar with dramas and theatrical plays, and ignorant of their business and profession, and that people do not want the affairs of the drama left in the plaintiffs' hands*], "which is picturesquely referred to as 'the Shylock combination,' [*meaning the plaintiffs, and that the plaintiffs were a combination of persons influenced in their said business and profession solely by avaricious, greedy, grasping and conscienceless motives*], "the swarm of middlemen" [*meaning the plaintiffs, and that the plaintiffs served no useful or proper purpose in their said business or profession, and were mere useless intermediaries and intermeddlers*], "that insolent and mischievous clique of theatrical middlemen" [*meaning the plaintiffs, and meaning that plaintiffs were a small, exclusive, insolent party, associated for selfish and unworthy purposes, and exercising a mischievous, injurious and harmful influence upon their said business and profession*], "insolent jobbers" [*meaning the plaintiffs, and meaning that the plaintiffs were mere offensive intermediaries, serving no useful purpose in said business*], "the theatrical throttlers" [*meaning the plaintiffs, and that the plaintiffs were organized to strangle and destroy the theatrical business and profession*], "the crooked entrepreneurs" [*the said word "entrepreneurs" being a French word meaning, when translated, enterprisers or adventurers, meaning the plaintiffs, and meaning thereby that the plaintiffs were tricky and dishonest persons, and conductors of dishonest enterprises, given to seeking gain and advancement by questionable and improper expedients, and were not straightforward or upright in their said business*], and in other forms direct, truthful and unambiguous [*meaning thereby that the libelous statements aforesaid were, in all respects, true.*]. And it is safe to say that the vocabulary of the public-spirited newspapers in opposition to this un-American and intolerable combination of greedy and narrow-minded tricksters [*meaning the plaintiffs, and meaning that the plaintiffs were an unpatriotic and not-to-be-tolerated combination of persons, and that the plaintiffs in their said business and profession were persons who habitually tricked, cheated and defrauded the persons with whom they dealt, and were tricksters and cheats*] is now but unlimbering for effective use."

Twelfth: That by reason of the premises the plaintiffs were injured in their good name, fame and reputation, and were otherwise damaged all in the sum of fifty thousand dollars.

Wherefore, plaintiffs demand judgment against the defendant in the sum of one hundred thousand dollars, together with the costs and disbursements of this action.

Leaventritt and Nathan,
Plaintiffs' Attorneys,
Office and Post Office Address, 320 Broadway, New York City.

City and County of New York, ss.:

Marc Klaw, being duly sworn, deposes and says that he is one of the plaintiffs in the above entitled action: that he has read the foregoing complaint and knows the contents thereof, that the same is true to his own knowledge, except as to matters therein stated to be alleged on information and belief, and as to these matters he believes it to be true. Marc Klaw.

Sworn to before me this 15th day of November, 1897.

Harry Levor,
Notary Public, New York City.

THE ANSWER.

SUPREME COURT—County of New York.

Al. Hayman, Charles Frohman, Samuel F. Nirdlinger, J. Fred. Zimmerman, Marc Klaw, and Abraham L. Erlanger, Plaintiffs, against Harrison Grey Fiske, Defendant.

The defendant, Harrison Grey Fiske, in answer to the plaintiffs' complaint, alleges:

First: That he admits the allegations contained in the First paragraph or subdivision of the plaintiffs' complaint, wherein it is alleged and set forth that the defendant was engaged in the business of publishing and circulating a certain paper known as The New York Dramatic Mirror, which said paper was published and circulated in a large number of cities throughout the United States of America, and especially among persons engaged or interested in the theatrical business or profession, and at all the said times was and still is the editor and sole proprietor of the said paper, The New York Dramatic Mirror.

Second: That the defendant has not any knowledge or information sufficient to form a belief as to the allegations contained in the Second paragraph or subdivision of plaintiffs' complaint, wherein it is alleged and set forth that plaintiffs were engaged in the business of leasing, operating and managing theatres and places of amusement throughout the United States, and supplying theatres and places of amusement with theatrical attractions.

Third: That the defendant has not any knowledge or information sufficient to form a belief as to the Third paragraph or subdivision of the plaintiffs' complaint, wherein it is alleged and set forth that on or about the 31st day of August, 1896, the plaintiffs entered into an agreement to become co-partners in business and profession of theatrical managers, or are now copartners in said business or profession.

Fourth: The defendant in answer to the Fourth paragraph or subdivision of the plaintiffs' complaint admits that the said plaintiffs are denominated and styled as a Theatrical Trust, and ever since and at all the times hereinafter mentioned the term "Theatrical Trust" has throughout the theatrical profession, and among all persons engaged or interested in the theatrical business and generally by the public and by all persons, been understood to mean and designate the said plaintiffs, as mentioned in the complaint in this action.

Fifth: The defendant in answer to the Fifth paragraph or subdivision of the plaintiffs' complaint admits that a certain article was published in the said New York Dramatic Mirror, but denies that the said article is correctly or truly set forth in the plaintiffs' complaint in this action, or that the said defendant did publish the same maliciously, or with intent to injure the plaintiffs or either of them in their good name, fame and reputation, and denies that the said article is false, defamatory, scandalous and malicious libel, as in said complaint set forth.

Sixth: The defendant for a further and separate defense, upon information and belief, alleges: That the supposed libel as set forth in the plaintiffs' complaint in this action is true, as in said article set forth, and that at the time alleged in the plaintiffs' complaint and at the time of the publication of the supposed libel, on the 30th day of October, 1897, the said Al. Hayman mentioned in the complaint in this action was not a person of good name, fame and reputation, and that he did with his co-plaintiffs unite together to manipulate and control the amusement business for his and his co-plaintiffs' gain, and that he and his co-plaintiffs did by a system of double dealing and false pretenses and misrepresentations to the public and those engaged in the theatrical business unite and band together by wrongful and improper expedients as mentioned in the said publication, and did make false, misleading and fraudulent statements and representations to the public and those engaged in the theatrical business, as hereinafter particularly set forth.

That the said plaintiff, Samuel F. Nirdlinger, carries on business in the city of Philadelphia, in the State of Pennsylvania, and other places throughout the United States, under the false and fictitious name of Nixon, and that he in connection with one of the plaintiffs in this action by name of J. Fred. Zimmerman have carried on business and do carry on business under the name of Nixon and Zimmerman, which is not the real and true name of the said Nixon, but is for the purpose and with the object of deceiving the public and those engaged in the theatrical business, so that the real identity of the said Nirdlinger may be concealed from those engaged in the theatrical profession.

Defendant further alleges that the said J. Fred. Zimmerman, the co-partner of the said Samuel F. Nirdlinger, is not a person of good name, fame and reputation, as in the said complaint set forth, and that he with the aid and assistance of the said plaintiff, Nirdlinger, has while engaged in the theatrical business in the city of Philadelphia caused excessive charges to be made to those engaged with the managers in the hiring of their said theatres by presenting fictitious bills for advertising beyond the real amount paid by them for the same, and beyond the actual amount expended by them, and so demanding from the said managers the amount of said overcharges.

That the said plaintiff, J. Fred. Zimmerman, with the aid of the said plaintiff, Nirdlinger, while proprietors of certain theatres in the city of Philadelphia, did rent the same to managers of theatrical companies, and while performances were being given by said managers in said theatres of said Zimmerman and Nirdlinger did require and cause to be issued to them certain tickets of admission known as complimentary tickets which were not to be sold by the said Zimmerman and Nirdlinger or revenue realized therefrom, but that the said J. Fred. Zimmerman and said Nirdlinger did in violation of their understanding and agreement with the said managers occupying said theatres of the said plaintiffs and without the knowledge and consent of the said managers of said theatrical companies caused said complimentary tickets to be sold, and appropriated the proceeds to their own use, contrary to their agreement and understanding with the said managers of said theatres.

Defendant further alleges that the said plaintiff, Marc Klaw, did enter into a co-partnership with his co-plaintiff, Abraham L. Erlanger, and that the said Erlanger is not a person of good name, fame and reputation, but that, on the contrary, the said Abraham L. Erlanger has been arrested and convicted of crime in the State of Pennsylvania.

The defendant further alleges, upon information and belief, that neither or any of the said plaintiffs have been injured in name, fame or reputation, but on the contrary that the name and reputation of each of the said plaintiffs has been truly set forth in the said articles mentioned in the plaintiffs' complaint.

Seventh: The defendant for a further defense and in justification alleges upon information and belief that the said plaintiffs did create and form a theatrical trust whose object and purpose has been and is to monopolize the production of theatrical performances throughout the United States, in and by which the said plaintiffs did harass, annoy and conspire against those engaged in the theatrical business in the United States and in the legitimate conduct thereof by exacting large sums of money in the form of percentages from them as a condition to allow productions to be produced at the various theatres controlled by them throughout the United States, and refusing to allow managers or persons engaged in the theatrical business or in the legitimate conduct thereof to present any play or drama who should refuse to abide by the terms and conditions and contracts as stated by the said trust, and make it impossible for any manager to produce theatrical productions without consenting to the terms and conditions so imposed by the said plaintiffs, and for any actor or actress who refuse or decline to become connected with or to agree to the terms of the said trust to carry on his or her business as such actor or actress or to obtain engagements at theatres controlled by the plaintiffs.

Eighth: The defendant further alleges upon information and belief that the article contained in The New York Dramatic Mirror is true, and that the said plaintiffs have so manipulated the amusement and theatrical business for their sole gain and interest that they have caused to be represented to the public in various cities throughout the United States that certain plays and productions would be produced as presented by them in the City of New York, and cause the public in the various places in the United States to attend the said productions and presentations upon the said representation that the same were performed by the same company and the same actors and actresses who produced the same in the City of New York, and that the said representations so made by the said plaintiffs were false and untrue, and on the contrary that they have refused and failed to produce or allow the said actors or actresses so forming part of said companies which have been engaged in the said productions in the City of New York to appear in the various localities of the United States, notwithstanding that they did represent that they were to be produced by the same actors and acresses who had so performed in the City of New York, and who appeared in the said theatrical productions.

Deponent further alleges upon information and belief that upon their said statements and representations that the said plays, dramas and productions were produced by the same persons who had acted therein in the City of New York did cause the public at the various localities in the United States to pay exorbitant sums for admission to the production of said performances, when in truth and in fact the same were performed by persons other than those whom the plaintiffs represented would appear upon the production of the same.

Ninth: The defendant, as a partial defense, and in mitigation to the alleged cause of action set forth in the plaintiffs' complaint, further alleges: That he is the proprietor of The New York Dramatic Mirror, and that he did, in behalf of the public and those engaged in the theatrical business or profession in the United States, set forth a fair and true statement in the said publication of the object and purpose of the said theatrical trust, as composed of the plaintiffs in this action, as current public news which he verily believed to be true, and that the object and purpose of the said theatrical trust, as composed of the plaintiffs in this action, was, as defendant alleges upon information and belief, to band together, and that they did band together by controlling and having the management of the principal theatres throughout the United States, and thereby precluding any person from performing in any such theatre as controlled by the said plaintiffs in the various cities throughout the United States except upon their consent, and only upon such terms and conditions as said plaintiffs, composing said theatrical trust, might impose, and that by reason thereof it became impossible for any manager of any theatrical production, or the manager of any theatre, or any actor or actress who refused or declined to become connected with or dominated by the said plaintiffs as such trust to carry on his or her business, or to obtain engagements at any theatre or in any theatrical production, or to produce the same, throughout the United States, except upon the demands and requirements and conditions so imposed by the said plaintiffs.

That the said plaintiffs, by reason of such demands, conditions, threats and menaces made to those engaged in the theatrical profession, precluded them from performing their occupation without agreeing to the terms and conditions so imposed by the said plaintiffs, to the prejudice and injury of the said persons engaged as managers, or actors and actresses, in the dramatic profession.

Tenth: The defendant, as a partial defense, and in mitigation to the alleged cause of action set forth in the plaintiffs' complaint, upon information and belief, further alleges: That the said plaintiffs, as such theatrical trust, has represented to the public throughout the various localities of the United States where dramatic productions were controlled by them, and at the various theatres managed or owned by them, that the said productions so produced were composed of the same performers who were engaged in the City of New York, and did by reason thereof cause to be paid larger prices for admission to the various theatres so controlled and managed by them, and that the said statements and representations so made by the plaintiffs constituting said theatrical trust were false, and known by said plaintiffs to be false when made, and were made with the intent to deceive the public, and on the contrary the said plaintiffs did neglect to present the same at the various places and to present the same companies and the same character of plays or actors and actresses so represented by them to be engaged in the said productions in the City of New York, but, on the contrary, were different actors and actresses from those which they had agreed and advertised to the public to produce, and did at the same time exact larger prices for admission and entrance to their theatres in the same manner and to the same effect as if the said original productions as performed in the City of New York were to be performed, all to the prejudice and injury of the said public and those engaged in the theatrical profession.

Eleventh: The defendant, in answer to the second cause of action set forth in the plaintiffs' complaint, repeats all the allegations contained in the first, second, third, fourth and fifth paragraphs or subdivisions of the defendant's answer to the complaint, and pleads all the defenses set forth in the answer to the first cause of action to the said second cause of action with the same effect as if the same were fully set forth in this answer to the second cause of action as set forth in the plaintiffs' complaint.

The defendant for a further and separate defense alleges, as a partial defense, and in mitigation of any damages to which the plaintiffs might otherwise appear entitled by the reason of the said supposed libelous articles mentioned in the plaintiffs' complaint, that at various times in the month of October, 1897, there was published in the City of New York in a paper known as the *New York Musical Courier*; in the Buffalo *Sunday News*; in the Rochester *Democrat and Chronicle*; in the Buffalo *Evening News*; and Chicago *Evening Post*, and other newspapers, in substance of the matters set forth in the plaintiffs' complaint as current news, which this defendant verily believes to be true.

Wherefore, the defendant demands that the plaintiffs' complaint be dismissed, besides the costs of this action.

Abram Kling,
Attorney for Defendant.

96 Broadway, New York City.

City and County of New York, ss.:

Harrison Grey Fiske, being duly sworn, deposes and says: That he is the defendant in the above entitled action; that he has read the foregoing answer and knows the contents thereof, and that the same is true of his own knowledge except as to matters therein stated to be alleged upon information and belief, and as to those matters he believes it to be true.

Harrison Grey Fiske.

Sworn to before me this 5th day of January, 1898.

J. Howard Willett,
Notary Public, N. Y. Co., 54.

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THE FOREIGN STAGE.

LONDON.

Views About Dramatic Rights—Scheduled Productions—News Notes.

(Special Correspondence of The Mirror.)

London, April 14.

I am pleased to be able to open my mems by recording the safe arrival of your two newest imported companies—namely, those to present Zaza at the Garrick on Monday, and An American Beauty at the Shaftesbury on Wednesday. On arrival at Waterloo several of these players were spiritedly interviewed, the sweet Edna May declaring her joy at being back again among us on the ground that although she, of course, loves America, her native land, yet New York isn't London. I am not aware that any one on your side or on ours ever said it was. But that by the way.

What with the above two groups of Americans providing our principal Easter theatrical novelties, what with your Edward Vroom's production of his drama, Marsac of Gascony, at Drury Lane next Saturday, what with most of our leading Easter variety turns being again of American extraction, what with Canby and Whitney being about to produce one of your native-made and native-played versions of the much-discussed Quo Vadis, and what with your lovely citizeness, Mrs. Potter, having just fixed to preside over an American bar at a big patriotic charity concert in the course of a few weeks, your gallant nation may be said to be doing a roaring trade in this city. Moreover, we have sundry American plays, players and variety folk scattered hither and thither around our provinces.

Touching Quo Vadis, the dissensions between Wilson Barrett, of the one part, and Canby and Whitney, of the other part, regarding their respective dramatizations of the story, reached a still more acute stage just after I mailed you last week. This especially took the form of a wholesale adherence by our dramatists and novelists to a plan proposed for the better protection of "literary and dramatic rights." This idea had long, as far as England is concerned, been advocated by the *Referee*, which was all over Quo Vadis last week and published the opinions of novelists and dramatists concerning the alarums and excursions seething around this still vexed question. Always providing that an alarum or an excursion can seethe, which perhaps is doubtful.

I do not intend to take up your time with a full list and description of the messages sent by the aforesaid story-tellers and play-makers to the hereinbeforementioned Wilson Barrett. Perhaps, however, a few of the more important utterances, or rather utterances from the more important people, might be not altogether uninteresting to Mirror readers.

Pinero wired: "I sympathize with you heartily in your defense of the rights you have acquired in Quo Vadis; that the brain work of a writer should be misappropriated and the vested interests of a manager interfered with is, of course, monstrous." George R. Sims asserted that: "I am with you in heart, soul and pocket; but why have we no dramatic authors' society to make evasions of act impossible?" Henry Arthur Jones remarked: "I am strongly convinced that playwright law needs stringent revision to secure to both dramatists and novelists the rights of their brain products." Marie Corelli said: "Wish you every success in your difficult crusade and hope you will carry through a much needed reform." Beerbohm Tree wrote: "All right thinking men must be on your side in your fight. Du Maurier and I lost thousands in the Trilby matter on an absurd legal quibble. There ought to be passed a simple bill dealing with this important subject, giving to the author of a story, or his nominee, the sole right to dramatize his work. I wish you victory in your splendid forlorn hope." Israel Zangwill characteristically replied: "Quo Vadis ego vado, credo autem Canby honestum." Charles Wyndham wired: "Sympathize deeply with your effort." Sydney Grundy declared: "New copyright bill, if passed, will amply protect novelists." George Edwardes stated: "You have my support in Quo Vadis matter." George Bernard Shaw wrote: "Why not proffer yourself for examination by the House of Lords Copyright Committee, as Mark Twain did the other day, and urge upon them the need for altering the law by making copyright, as in America, cover the stage right in adaptation? But perhaps I am mistaking your point. If so, I am sorry. You see, your work makes it impossible for you ever to go to the theatre. If you had to go to it regularly for four years as I had, you would understand why I never look at a theatrical column now. I did not enjoy myself half a dozen times all told, and once was at The Manxman, for which relief much thanks." Thomas Hardy said: "I agree with you that our copyright law is absurdly defective in respect of unauthorized dramatizations. Its amendment should be urged by all concerned."

Our popular actress, Maud Millett, has her husband (Captain Tennant) at the front, where he has been captured by the Boers. Last Saturday night, and one or two nights since, Pony Moore, who has been long and severely ill, was reported dead. I am glad to say that at the moment of mailing he was not only not dead but improving. I am sorry to have to record the death yesterday of E. C. Dunbar, for many years a popular comic singer and subsequently a good baritone. In his comic singing days he was billed as "The Dashing Dunbar."

The South London Sessions this week upheld a decision to refuse a seven days' license to the Crystal Palace at Sydenham, the largest and loveliest and certainly the most harmless of all exhibitions of its sort in England. The C. P. had of late been giving Sunday concerts, mostly of a sacred type, but the local ultra-Puritans held that these things led to drinking and other forms of debauchery. Therefore the attacked (and I may add vilified) authorities have no alternative but to close the Palace on Sundays until further notice. Something may come of this, or I am much mistaken. Personally, although I am utterly opposed to any place of entertainment working its company or its employes seven days a week, and although I would myself fight against the Sunday opening of theatres till my penholder could no longer wag, yet I hold it a tyrannous thing to close a place where so many thousands of hard-worked folk were able to get quiet recreation and plenty of fresh air amid the beauties of nature on the only day on which those toilers can go after such things.

A Clown's Christmas, a pretty little three-act dumb drama by M. Bressier, with lovely music by M. Monti, was successfully tried at a special Lyric matinee on Wednesday by **Charles Lauri**. The leading part, an old clown who adopts a starving child and is anon upset by her falling in love without his consent, but who ultimately, in a charming scene, forgives her and her young husband and dotes upon their baby, was delightfully played by that fine pantomimist, Signor Rossi. Lauri will on Monday produce, at the vast Canterbury Theatre of Varieties, hard by the banks of the Thames, a new domestic drama written for him by H. Chance Newton around the old legend of Gelert and will, during the proceedings, have a terrible struggle with a wolf.

G. Bernard Shaw's droll but somewhat disturbing comedy, You Never Can Tell, is due to start its series of special matinees at the Strand on April 30, instead of April 23. Veronique, the new French comic opera by Messager, is expected soon in London. Arthur Sturgess will adapt the book and Marie Tempest will, it is thought, enact the heroine. L'Enfant Prodigue, which was due for revival at the Prince of Wales' next Monday, has been postponed. Three managers were concerned in this, so ructions and misunderstandings were almost sure to supervene.

In addition to next week's bills indicated above we are to have Charles Wyndham's first London production of Cyrano de Bergerac in English at his new theatre next Thursday, and George Edwardes' long threatened production of J. W. Pigott's adaptation of "Les Fetards" at the Vaudeville next Saturday. G. E. calls this, at present, O! What a Night! which is a title he has long wanted to use for all sorts of plays—but has always changed his mind. Perhaps he will again.

London, April 21.

Our chief theatrical sensation this week was that aroused by the presentation of Citizen David Belasco's adaptation of Zaza as originally written by Berton and Simon for Madame Rejane.

As I watched the English, or, rather, American, adaptation of this play, I must confess that I felt sorry that so deft and dainty a dramatist as my friend Belasco, nephew of our late and still lamented actor, David James, should have wasted his artistic abilities upon such a sordid and unsavory work, so full of details befouling the theatrical profession.

If such a pornographic play were to be adapted at all, any mere hack adapter would have been clever enough to do it. I must confess that on seeing this adaptation I was surprised in two respects—1, That Belasco, as I said, should do it at all; 2, That he should, while keeping the scene in France, have so peppered the lines with American locutions. To me Zaza seemed fuller of Americanisms than any absolutely American play you have yet sent us.

As a matter of fact, although Belasco has deleted certain points that would have made Zaza still more offensive, it is unclean and unnecessary. Undue stress is laid on all sorts of sayings and business on the part of the cocotte after whom the play is named. Indeed, I assure you that there were times when Zaza's kissings and huggings, wrigglings, and what W. Shakespeare would call "leers of invitation" made me feel as though I had suddenly intruded upon extreme privacy, and that I ought to stammer an apology and get out as rapidly as possible.

I really marvel that your would-be Sapho suppressors, and your Degenerates denouncers should so long have tolerated Zaza. It can only appeal to a class who, seeing nothing painful in the immorality of the poor, tawdry, vulgar, noisy devil of a Zaza, or in the drink craving habits of her miserable aunt, laugh boisterously at things that make all decent minded folk shudder. Anyhow, this physiological rather than psychological study of a character of a certain uncertain sort is the kind to drive away the more earnest of folk, whom lovers of the drama have for years striven to bring to the theatre, the theatre which had been so long belied or regarded with suspicion. The Young Lady of Fifteen invented by W. S. Gilbert, who is to-day gazetted as Deputy Lieutenant of Middlesex, may if she chooses take her mother to see Zaza, but I should not be surprised if the said mother were to emulate those who yesterday called the attention of our local Lord Chamberlain to Zaza, and caused him to cause Play Licenser Redford, who licensed the script eighteen months ago, to call for another script forthwith for comparison. This manuscript demanding is all very well, but, as you and I know, it is not always the manuscript that gives a clue to the suggestiveness of a play. In Zaza, for example, it is mostly the business and gestures that more than verge upon the offensive.

As to the mise-en-scene and acting there is no fault to be found with Zaza. Mrs. Leslie Carter, although not a Rejane, and although betraying ever and anon traces of having been severely coached, cleverly displays the varying moods and tricks of the sometimes shameless and subsequently fanciedly sentimental Zaza. The Bernard Dufresne of your Charles A. Stevenson is a most artistic performance. Indeed, his impersonation and Marie Bates' painfully realistic picture of the ever tippling aunt are the very best pieces of acting in the bill. Praise, however, is also due to Elizabeth Belknap as Madame Dufresne; to tiny Teresa Berta as little Toto, and to Mark Smith, who, as Cascart, bore a strong physical resemblance to a certain coster comic singer of ours.

We are looking forward to following up Zaza soon with An American Beauty at the Shaftesbury, but last Saturday night Lederer and Company decided to give the players more rehearsal and to postpone until next Monday. Yesterday, however, they again postponed it until next Wednesday.

George Edwardes has also just postponed till Wednesday his long promised production of the adaptation of Les Fêtards at the Vaudeville. He now says he will call this play Kitty Grey, the *Referee* pointing out to him a few days ago that poor William Terriss once chose "Oh! What a Night!" for the name of a play he had adapted from the German and had called for rehearsal on the very day of his murder. This rehearsal Terriss, for a wonder, failed to attend, and on going to the theatre late in the day only just in time to get ready to play in Secret Service, he found the brutal assassin lurking about the stage-door after him.

One of the most important events of the present dramatic season was Charles Wyndham's London production on Thursday of Cyrano de Bergerac at his beautiful new theatre in Charing Cross Road. Since my first Mirror notice of this play on its original English production at Blackpool, sundry important excisions and revisions have been made, and the excellent company, one hundred strong, have by repetition caused Louis Napoleon Parker and Stuart Ogilvie's translation of M. Rostand's great drama to play more closely. During the last few weeks this English version of Cyrano de Bergerac has been most enthusiastically received in such important provincial cities as Dublin, Liverpool, and Birmingham. The enormous business done in these towns is sure to be repeated—for a while, anyhow—at Wyndham's theatre, for apart from the curiosity which has, and, indeed, ought to be aroused by the production of such a masterpiece upon the British stage, the appearance of that splendid comedian, Charles Wyndham, in any new impersonation is always enough to insure crowded houses for a time. As I have indicated, notwithstanding certain limitations in Wyndham's rendering of the enormously difficult character of Cyrano, yet it has many fine points upon which his many admirers will readily seize. Most of the sixty-one other speaking parts, except Roxane, played by Mary Moore, and her sometime timid lover, Christian, represented by Alfred Kendrick, are, of course, mere shadows. Nevertheless Wyndham has taken care to cast them all adequately. Moreover, as a stage production Cyrano de Bergerac is undoubtedly the best and most picturesque affair Wyndham has yet achieved. The only change in the cast since the provincial testings is the substitution of George Giddens for J. H. Ryley in the character of Pastrycook Ragueneau. Giddens is no better than Ryley, who was very droll. Ryley is now playing Second Cadet, a part many sizes too small for him. Your Joseph W. Weaver still scores as Le Bret.

On Monday another aristocrat is to graciously take to the stage—namely, Sir Robert (otherwise "Bobby") Peel. His Peelship, who has often acted well with amateurs, starts his professional career on Monday at the Opera House, Northampton, as Bootle in Bootle's Baby. The play is being toured by Alfred J. Byde, ex-warrior, but for some years an actor. He was, when a mere boy, the sole survivor of the wreck of the *London*, in which, in 1866, perished Gustavus Vaughan Brooke, the tragedian, who married an American actress, Avonia Jones.

An aristocrat who was a good friend to the drama and to many concerned therewith, Lord Londesborough, to wit, has died this week at the age of sixty-six. He had vast property in Yorkshire and other parts, and had in his time "backed" many a theatrical enterprise.

At the moment of mailing much interest is being manifested in your Edward Vroom's new cloak-and-sword play, Marsac of Gascony, due at Drury Lane to-night. Also in Benson's production of Pericles, at Stratford-on-Avon, next Tuesday, and in Richard Claude Carton's comedy, Lady Huntworth's Experiment, at the Criterion, next Thursday.

The Zaza boom is still booming to-day, although most of the critics denounce the play up hill and down dale. Next Saturday we shall see Belasco's little tragedy, Madame Butterfly, at the Duke of York's as an afterpiece to Miss Hobbs. Evelyn Millard will play the name part.

AWAIN.

BERLIN.

Ibsen's New Play a Confession—Novelli Triumphs—Other Matters.

(Special Correspondence of The Mirror.)

Berlin, April 4.

The first production of Ibsen's When We Dead Awaken took place at the Deutsches Theater. Because Ibsen calls When We Dead Awaken an epilogue, it need not necessarily be the last work from his pen, rather it is an epilogue to his life's work, and, too, as candid a confession as man ever put on paper. There is something strangely pathetic in this confession. He is his own accuser and judge. He tears the veil ruthlessly away and shows himself to us as he really is. And is it a surprise? At least some of us suspected long ago that he was making fun of us. Laughing at those "who discover in my work what is not there at all." Laughing at the portraits he draws of the "animal faces" peeping out from human masks. "It gave me an inward pleasure," he tells Maja, "outwardly the likeness is perfect, and the people gaze with open mouths, but in reality they are nothing but distorted horses, stubborn asses' faces and well fattened pigs' heads."

That Rubeck is a sculptor and Irene his model is of minor importance. The figures are to be taken symbolically if we wish to read the real confession. And yet the play is devoid of philosophical tendencies. One cannot say that Ibsen has painted himself in Rubeck, though the likeness in parts is marked. Like the master builder Solness, Rubeck longs to climb just once as high as his dreams have soared. He does so in conceiving and executing his master work, "The Day of Resurrection." But the highest was reached through the killing of another's soul—the soul of Irene. Irene was a woman to love and be loved. She gave up the world to follow and serve him. She gave herself to him, body and soul. He took the latter. He "led her up upon the mountain and showed her the wonders of the earth." He used her as long as his art demanded. He created the ideal marble woman, but he was an egotist, and to the woman of flesh and blood he gave nothing in return. Then the day came when the master work was finished, and Irene was no longer needed; she was but "an episode in his life," and she left him. And when he was alone without his inspiration he "painted animal faces behind human masks." He did not know that with the departure of his ideal his own soul died, too; that the joy of work had vanished. He did not realize the true reason why he changed his statue, for, instead of the awakening of the soul to the true and beautiful, he enlarges the base and at her feet and all about her the earth gapes open and people with the same animal faces crawl in and out, and the smile on her beautiful faces vanished. And there is another figure in the group. "In the foreground sits a man laden with sin. He cannot free himself from the earth. He is Regret over a lost life. He dips his hand in the running water, writhing under the thought that it will never be clean. That in all eternity he will not be free, will not live, will not arise from the dead."

He tells this to the half insane Irene, whom he meets several years later in Norway, but not until after she has accused him of the mortal sin, that of killing her soul; and he knows it is true. He knows they are both dead. In the realization of this fact there is a last effort to awaken, but When We Dead Awaken it is not in this life.

The play was received cordially but not enthusiastically. It was well staged and splendidly acted by Louise Dumont (Irene) Emanuel Reicher (Rubeck), Gisela Nissen-Schneider (Maja), and Rudolf Rittner (Ulfheim.)

At the request of the Actor's Society, Novelli gave a professional matinee the day before he left for Dresden, when he appeared as Michel Perrin in Metlesville's comedy, and in a comedy sketch, Gelosia, by Barriere, before a large and enthusiastic audience composed of the most prominent members of the profession in Berlin.

Max Halbe's Das Tausendjährige Reich was a miserable failure at the Deutsche Theater recently. After the first performance it was withdrawn from the weekly repertoire, and it is a doubt in my mind whether Halbe will ever be known in the future other than the author of Youth. Since this last mentioned drama, which was the sensation of the day seven years ago, Halbe has tried conscientiously each year to add to his fame, or at least to remain on the round of the ladder already attained, but with each new play he has lost ground. Thus there was something almost pathetic the other evening in the struggle not only for the momentary theatrical success, but in the struggle to hold a literary reputation which is fast becoming a thing of the past.

Dr. Paul Lindau has found a success in Georg Reicke's drama in four acts, Freilicht, that was given recently at the Berliner Theater. There is much that is good in the play, especially in the dialogue, though in parts it is somewhat inconsistent. It is the story of Cornelie Linde, who, born and brought up in an atmosphere so conventional as to amount to brutality, finally persuades her father and her fiancé, who is a lieutenant in the army, to allow her to go to Munich and study painting. Here her soul breathes in freedom, and for the first time she feels the beauty of life. With this joy in her heart (of course she has fallen in love with a Norwegian painter, Ragnar,) she returns to Berlin. But she has viewed the world from the mountain top and now life in the valley is impossible. In due time she goes back to the Norwegian painter. They finally marry, but alas! What is liberty without a dinner? What freedom of thought and action, what emancipation to Cornelie, standing on the verge of motherhood with nothing to cling to? She finds she is a woman after all, and unable to follow her impressionist husband. And after a short but earnest conversation, they separate. He is once more the free, unfettered artist. She faces the world alone, without parents, without honor, but with the realization that the life she carries beneath her heart will recompense her for all the long days of toil to come. Frau Prasch-Grevenberg (Cornelie), Gisela Pahlen, Herren Rohland, Wehrlin, and Hasskerl were all good in their respective parts.

Ernst von Wildenbruch's new drama in four acts, The Daughter of Erasmus, has just been given at the Imperial Theatre with marked success. Wildenbruch always has success. He is the only dramatist in Germany who has no enemies, for the simple reason that he is the only dramatist in Germany who has no theories. He is also the only dramatist who has no "tendencies," psychic or otherwise, and if he is guilty of putting in a theatrical effect occasionally it almost seems as if it were done out of over enthusiasm for subject rather than from the desire to please. For Wildenbruch is an enthusiast, and his faith in his characters is absolute. He is never tedious, he never lacks action, and whether verse or prose, his diction is of the highest order. His latest play deals with the Reformation, and Luther may be said to be the hero, though he is not on the programme, and is seen on the stage only for the space of a few seconds, as he descends the steps of the court house in Worms, in the imposing position that Rietschel has given him in his monument in that town. The play was beautifully staged, and, on the whole, well acted. Dr. Max Pohl, though perhaps too modern, gave a strong impersonation of Erasmus. Rosa Poppe, as his daughter, Marie, was excellent, and even Herr Matkowsky, as Hutton, was better than usual. The author was not present, owing to a severe attack of inflammation of the lungs, from which I am glad to say he is rapidly recovering.

The Mirror of March 10 contained a slight error regarding the late production of The Iron Tooth at the Imperial Theatre here. The Iron Tooth was not written by the German Emperor, but by Josef Lauff, author of The Burggraf. About once a year we are treated to one of these chapters of Hohenzollern family history, in which the Emperor naturally takes a lively interest, but over which the audience usually falls asleep.

Speaking of the Emperor reminds me that he has recently granted a subsidy to the Deutsche Theater in Breslau, in recognition of its good work—*i. e.*, its efforts to give good plays and give them well. He has also granted a like subsidy to the new theatre in Kiel.

Josef Kainz has recovered from an attack of inflammation of the lungs, superinduced by the grip, and returned last week to Vienna, where he appeared as Romeo. The Emperor Franz Josef and Archduchess Marie Valerie occupied the royal box. Kainz, by the way, has been made court actor, a title that Emperor Franz Josef does not often confer.

While in Berlin Novelli secured the rights of Max Dreber's Probecandidat, which he proposes producing shortly in Italy.

Richard Alexander, perhaps the most popular comedian in Berlin, and for some years leading man at the Residence Theatre, has become joint director of that house with Sigmund Lautenberg.

Paula Carlsen, a well-known and popular comedienne, and for many years a member of the Wallner, Deutsche, and Neue theaters respectively, died recently from pneumonia, resulting from the grip.

PARIS.

La Clairere Ibsenish—A Successful New Opera—Other Theatre News.

(Special Correspondence of The Mirror.)

Paris, April 14.

That Maurice Donnay, author of the witty, audacious comedy, L'Education de Prince, should also write a serious and decidedly Ibsenish dramatic study, is surprising. The North and South poles are no further apart than L'Education de Prince and La Clairere, in which M. Donnay has collaborated with Lucien Desclaves. Antoine, who of all Paris managers is most addicted to plays of the "modern" sort, produced La Clairere at his theatre. The performance was received with respectful attention, but aroused little enthusiasm. I have no doubt that La Clairere will make interesting reading, but like many of its sort it lacks dramatic strength. The story is that of a band of advanced thinkers, male and female, who found and endeavor to maintain a colony on socialistic principles. As may be surmised, the venture does not flourish like the green bay tree, for love, jealousy, ambition and other human failings disrupt the colony, to the joy of the philanthropist who had given the land that the folly of socialism in practice might be proven. Antoine's company, one of the best in Paris, gave a very intelligent rendering of the play.

The Odéon company's first production since its removal to the Gymnase was Le Chaperon Rouge, a new variation of the good old fable of Little Red Riding Hood, made by M. Lefèvre-Henry, with music by Francis Thomé. In its present form the story, though prettily and delicately told, is hardly suitable for nursery use, since Little Red Riding Hood meets, not a wolf, but a handsome cavalier who wins her love and confidence and leaves her the following day. It is a pathetic little tale, and M. Thomé's graceful music fits it perfectly. Mlle. Regnier made a charming Red Riding Hood and Mlle. Laparcerie a rather young grandmother. M. Dauvillier was hardly successful as the wolf in human guise.

The revival of Patrie at the Opéra shows the changes that time will work. It is but fourteen years since the musical rendering of Sardou and Gallet's drama won the plaudits of every one. Yet to-day, so strongly has the Wagnerian school intrenched itself, Paladitte's score is pronounced old-fashioned, wanting in expression and what not. However, the magnificence of the stage pictures cannot be gainsaid, nor can the fine singing of MM. Delmas and Alvarez and Mesdames Breval and Bosman.

Camille Erlanger, one of our younger composers, has demonstrated that his abilities are of no mean order by his opera, Le Juif Polanais, that has been produced with decided success at the Opéra Comique. The opera is based, of course, upon the powerful novel of the same name by Erckmann-Chatrian, from which The Bells is also taken. Henri Cain and P. B. Ghensi made the libretto. Their dramatization is an excellent one, the weird story losing none of its strength in the verse of the adapters. M. Erlanger's music suits the theme admirably, and shows both originality and skill. It may be classed as the best work that a new composer has given us in several years. Much of the success of the performance was due to Victor Maurel, who is great both as actor and singer. As Mathias he won a triumph. His acting was intensely effective and his splendid voice did full justice to the score. MM. Clement and Carbonne and Mlles. Guiradon and Gerville also deserve much praise.

Alas for first-night enthusiasm! L'Aiglon, that promised on its premiere to be the success of the century, is hardly bearing out that promise. Not that it is not drawing well, for the attendance is large at every performance, but the demand for seats is not, I understand, as great as was expected, nor is the play winning popular favor. Nevertheless, it will be the most profitable new play Sarah Bernhardt has had of late. Rostand's drama is now being played in the provinces by an excellent company that has just gone on tour. Mlle. Grumbach takes Madame Bernhardt's role.

Through the efforts of Coquelin, than whom there is no more earnest laborer for the good of the profession, the Government has given permission for the establishment of a lottery for the benefit of the Society of Dramatic Artists. About $300,000 will be raised, and will be devoted to pensioning retired actors.

Otero has bobbed up with another lawsuit, in which the sympathies of the profession are with her. She demands $3,000 damages from Marchand, manager of the Folies Bergeres, for engaging La Belle Guerrero to do a specialty that practically duplicated Otero's, when Otero had a contract with Marchand by which after her appearance at his theatre she was not to appear at any Paris theatre for a certain period. Should Otero win the suit, the copying of prominent performers' acts, which is quite general here, will be stopped.

The Palais Royal has been closed for a few nights. Les Femmes de Paille, by Gavault and Guillemaud, has its premiere there this evening.

Miss Helyett has been revived at the Renaissance by an adequate company.

A revival of La Marraine de Charley (Charley's Aunt) has succeeded Un Soir d'Hiver at the Cluny. M. Lemonnier, of the Republique, has leased this theatre for four months from May 1. His first production will be Ferdinand le Noceur.

All the theatres save the Antoine and the Magnera were closed on Good Friday. At the two theatres named plays of a religious nature were given.

To-day, amid great ceremony, President Loubet formally opened the exposition. As I have stated, most of the buildings are in an unfinished condition and no idea of the beauties of the fair can be obtained as yet. T. S. R.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BLACK SHEEP: Manchester, N. H., May 3.

A BREEZY TIME (Eastern; Fitz and Webster, mgrs.): Booth Bay Harbor, Me., May 1, Brunswick 2, Gardiner 3, Augusta 5, Bath 7, Rockland 8, Belfast 9.

A BREEZY TIME (Western; Fitz and Webster, mgrs.): Belvidere, Ill., May 1, Burlington, Wis., 2, Waukegan 3.

A BUNCH OF KEYS (Gus Bothner, mgr.): Cambridge, O., May 1, New Philadelphia, 2, Bellaire 3, Johnstown, Pa., 4, Altoona 5.

A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.): Minneapolis, Minn., April 30-May 2, St. Paul 2-5.

A DAY OF RECKONING (Julia Morrison): Pawtucket, R. I., April 30-May 2, Holyoke, Mass., 3-5, Boston 7-12, New York city 14-19.

A GRIP OF STEEL (W. J. Fielding, mgr.): Cincinnati O., April 30-May 5.

A HOT OLD TIME (Eastern; F. P. Wilson, mgr.): New York city April 23-May 5.

A HOT OLD TIME (The Rays): New York city April 2-May 5.

A HOT OLD TIME (Western; E. A. Braden, mgr.): Minneapolis, Minn., April 30-May 5.

A HUSBAND ON SALARY: Caldwell, Kan., May 1, Blackwell, Okla., 2, Wellington, Kan., 3, Winfield 4.

A LIVELY LEGACY (Hanlon's): Baltimore, Md., April 30-May 5.

A MAN OF MYSTERY (E. N. McDowell, mgr.): Columbus, O., April 30-May 2, Indianapolis, Ind., 3-5, Dayton, O., 7-9.

A PAIR OF BLACK EYES (Betts and Losee, mgrs.): New York city April 30-May 5.

A POOR RELATION (Fred G. Berger, mgr.): Frankfort, Ind., May 1, Muncie 2, Bellefontaine, O., 3, Urbana 4, Hamilton 5, Springfield 7, Mansfield 8, Canton 9, Akron 10, Warren 11, Youngstown 12, Newcastle Pa., 14, Rochester 15, East Liverpool, O., 16, Steubenville 17, Bellaire 18, Wheeling, W. Va., 19.

A ROMANCE OF COON HOLLOW: Chicago, Ill., April 16-May 5.

A RUNAWAY GIRL: New York City April 23-May 19.

A SPRING CHICKEN (T. M. Jordan, mgr.): Ishpeming, Mich., May 1, Iron Mountain 2, Marquette 3, Escanaba 4, Calumet 5.

A TEMPERANCE TOWN (Richards and Canfield; A. A. Ashley, prop. and mgr.): Baltimore, Md., April 30-May 5, Brooklyn, N. Y., 14-26.

A TEXAS STEER: West Superior Wis., May 2, Duluth, Minn., 3, Ashland, Wis., 4, Stevens Point 5, Wausau 7, Appleton 8, Marinette, Mich., 9, Green Bay, Wis., 10, Oshkosh 11, Manitowoc 12, Kenosha 13, Racine 14, Waukesha 15, Janesville 16, Streator, Ill., 17, Ottawa 18, Aurora 19.

A YOUNG WIFE: New York city April 30-May 5, Baltimore, Md., 7-12.

ACROSS THE PACIFIC (Blaney and Vance, mgrs.): Philadelphia, Pa., April 30-May 5.

ADAMS, MAUDE (Chas. Frohman, mgr.): Buffalo, N. Y., April 30-May 2, Poughkeepsie 3.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.

ALLEN, VIOLA (Liebler and Co., mgrs.): Boston, Mass., April 30-May 5, Rochester, N. Y., 11, 12.

ANDERSON THEATRE (Ed Anderson, mgr.): Portsmouth, N. H., April 30-May 5.

ARNOLD STOCK (J. F. Arnold, mgr.): Parkersburg, W. Va., April 30-May 5, Wheeling 7-12.

AT PINEY RIDGE: Worcester, Mass., April 30-May 5.

AT THE WHITE HORSE TAVERN (Frank M. Norcross, mgr.): Ottawa, Ont., May 7, 8, Brockville 9, Montreal, Can., 10-12.

AUBREY DRAMATIC STOCK (Mittenthal Brothers, mgrs.): Lexington, Ky., April 30-May 5, Muncie, Ind., 7-9, Kalamazoo, Mich., 10-12, Chicago, Ill., 13—indefinite.

BALDWIN-MELVILLE STOCK (Walter S. Baldwin, mgr.): New Orleans, La.—indefinite.

BEN HUR: New York city Nov. 29-May 12.

BINGHAM, RALPH: Quanah, Tex., May 1, Collinsville 2, 3, Fort Smith, Ark., 4, Prescott 5-7, Brinkley 8, Tuxora 9, Columbus, Ky., 10, 11, Tiptonville, Tenn., 12, 13, Dyersburg 14, Mayfield, Ky., 15, Cadiz 16, Providence 17.

BLAIR, EUGENIE (Henri Gressitt, mgr.): Cleveland, O., April 16—indefinite.

BLUE JEANS (H. E. Reed, mgr.): Jackson, Mich., May 1, Youngstown, O., 5.

BORDERSIDE: New York city April 30-May 5.

BRYAN'S COMEDIANS: Muskegon, Mich., April 30-May 5.

CAMERON CLEMENS (Harry Bubb, bus.-mgr.): Shenandoah, April 30-May 2, Harrisburg 3-5.

CARROLL COMEDY: Weston, W. Va., April 30-May 5, Elkins 7-12, Thomas 14-19.

CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—indefinite.

CAUGHT IN THE WEB (W. E. Elmendorf, mgr.): Jersey City, N. J., April 30-May 5.

CHAPMAN-WARREN (Earl P. Adams): Mobile, Ala., April 30-May 5, Bainbridge, Ga., 7-9, Valdosta 10-12, Waycross 14-16, Fitzgerald 17-19.

CHESTER, ALMA (O. W. Dibble, mgr.): Amsterdam, N. Y., April 30-May 5, Poughkeepsie 7-12.

CLARKE, CRESTON (H. W. Storm, mgr.): Philadelphia, Pa., April 16-May 26.

CLARKE, HARRY CORSON (What Happened to Jones): Leadville, Col., May 1, Cripple Creek 2, Victor 3, Pueblo 4, Colorado Springs 5, Denver 7-12.

COLLIER, WILLIE (Smyth and Rice, mgrs.): Butte, Mont., April 30-May 2, Helena 3, Fargo, N. D., 5.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Oct. 9—indefinite.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Lancaster, Pa., April 30-May 5, Hoboken, N. J., 7-12, Newbury, N. Y., 14-19.

CORALIE AND CO., DRESSMAKERS (Charles Frohman, mgr.): Brooklyn, N. Y., April 30-May 5.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Youngstown, O., May 2, Chicago, Ill., 7-12.

DARKEST RUSSIA (Edwin C. Jepson, mgr.): Petoskey, Mich., May 1, Traverse City 2, Manistee 3, Ludington 4, E. Saginaw 5, Buffalo, N. Y., 7-12.

DALRYMPLE COMEDY: Pekin, Ill., April 30-May 5, Canton 7-12, Monmouth 14-19.

DAVIDSON, FRANK: West Middlesex, Pa., May 3-5, Hubbard, O., 7-9.

DAVIS AND ST. GEORGE DRAMATIC CO.: Barre, Mass., April 30-May 2, Palmer 3-5, Turner's Falls 7-9.

DE VONDE STOCK (C. L. Walters and Chester De Vonde): Albany, N. Y., April 30-May 5, Lynn, Mass., 7-12, Lawrence 14-19.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25—indefinite.

DREW, JOHN (Charles Frohman, mgr.): Cleveland, O., April 30-May 5, Denver, Col., 14-19.

EIGHT BELLS: Franklin, Pa., May 1, Titusville 2, Warren 3, Bradford 4, Jamestown, N. Y., 5, Olean 7, Hornellsville 8, Elmira 9, Canandaigua 10, Geneva 11, Auburn 12.

ELDON'S COMEDIANS (G. H. Eldon, mgr.): Huntington, Ind., April 30-May 5.

ELROY STOCK (E. S. Brigham, mgr.): Taunton, Mass., April 30-May 5, Woonsocket, R. I., 7-12.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 25—indefinite.

ERWOOD STOCK: Irwin, Pa., April 30-May 5.

EWING-TAYLOR: Ft. Smith, Ark., April 30-May 5, Fayetteville 7-12, Sedalia, Mo., 14-19.

FAUST (Purvis; J. L. Buford, mgr.): Fairbury, Neb., May 2.

FAUST (Porter J. White): Ottawa, Can., May 3-5.

FERRIS COMEDIANS (Dick Ferris, mgr.): Aurora, Ill., April 30-May 5, Streator 7-12, Rockford 14-19.

FISKE, MRS. (Charles E. Power, mgr.): Philadelphia, Pa., April 16-May 5.

FOGG'S FERRY (C. E. Callahan, mgr.): Chicago, Ill., April 30-May 5, Grand Rapids, Mich., 6-9, Toledo, O., 10-12, Detroit, Mich., 14-19.

FOREPAUGH STOCK: Philadelphia, Pa., Sept. 4.—indefinite.

FRAWLEY STOCK: Los Angeles, Cal., April 16-May 10.

FROHMAN, DANIEL, STOCK: Brooklyn, N. Y., April 30-May 5.

GILMORE, BARNEY (Kidnapped in New York): Toledo, O., May 3-5.

GILLETTE, WM. (Chas. Frohman, mgr.) New York city Nov. 6—indefinite.

GOODWIN, NAT C. (George J. Appleton, mgr.): Syracuse, N. Y., May 1, Rochester 2, Buffalo 3-5, Indianapolis, Ind., 7, Columbus, O., 8, Toledo 9, Detroit, Mich., 10-12, Kansas City, Mo., 14, 15, St. Joseph 16, Lincoln, Neb., 17, Omaha 18, 19.

GORMAND AND FORD STOCK: Danville, Vt., April 30-May 5.

GRAND STOCK (D. H. Hunt, mgr.): Indianapolis, Ind.—indefinite.

HACKETT, JAMES K. (Daniel Frohman, mgr.): New York city March 6—indefinite.

HALL, DON C.: Baraboo, Wis., April 26-May 5.

HARCOURT, JESSIE: Calais, Me., April 30—May 5.

HARRIGAN, EDWARD: Montreal, Can., April 30-May 5.

HAVE YOU SEEN SMITH (Thos. H. Davis, mgr.): Spokane, Wash., May 1, Wallace, Id., 2, Missoula, Mont., 3, Phillipsburg 4, Butte 5-7, Anaconda 8, Great Falls 9.

HEARTS ARE TRUMPS (Charles Frohman, mgr.): New York city Feb. 21-May 12.

HELD, ANNA (F. Ziegfeld, Jr., mgr.): Philadelphia, Pa., April 23-May 5.

HELLO, BILL (J. J. Rosenthal, mgr.): St. Paul, Minn., April 30-May 5.

HIMMELEIN'S IMPERIAL STOCK (Dave H. Woods, mgr.): Springfield, O., April 30-May 5.

HOLDEN STOCK: Toledo, O., April 23—indefinite.

HOPKIN'S STOCK (J. S. Hopkins, mgr.): Memphis, Tenn., Sept. 4—indefinite.

HOWARD-DORSET: Champaign, Ill., April 30-May 5, Lafayette, Ind., 7-12.

HUMAN HEARTS (W. E. Nankeville, mgr.): Rochester, N. Y., April 30-May 2, Buffalo 3-5.

HUMPTY DUMPTY (James B. Dixon, mgr.): Pittsburg, Pa., April 30-May 5, Detroit, Mich., 7-12.

IRVING, HENRY: St. Paul, Minn., April 30-May 2, Minneapolis 3-5, Milwaukee, Wis., 7-9, Philadelphia, Pa., 10-12, Harlem, N. Y., 14-19.

IRWIN, MAY (M. L. Sire, mgr.): Kansas City, Mo., April 30-May 5.

JEFFERSON COMEDY: New York city April 16-May 26.

JOHNSON COMEDY: Cumberland, Md., April 30-May 5.

JOSHUA SIMPKINS: Trenton, N. J., May 2, 3, Chester, Pa., 4, Wilmington, Del., 5.

JUST BEFORE DAWN: Holyoke, Mass., April 30-May 2.

KELCEY-SHANNON: Poughkeepsie, N. Y., May 4.

KEMBLE COMEDY: Canton, Ill., April 30-May 5.

KING DRAMATIC (Nathan Appel, mgr.): Easton, Pa., April 30-May 5, Harrisburg 7-12.

KLARK-SCOVILLE: Dubois, Pa., April 30-May 5, Johnsonburg 7-9, Warren 10-12.

KLIMT-HEARN (Sol Braunig, mgr.): Paterson, N. J., April 30-May 5, Yonkers, N. Y., 7-12.

KERNELL, JOHN (The Hustler; Arthur G. Thomas, mgr.): Washington, D. C., April 30-May 5, Philadelphia, Pa., 7-12, Baltimore, Md., 14-19.

LANGTRY, MRS. (Chas. Frohman, mgr.): Washington, D. C., April 30-May 5, Boston, Mass., 7-12, Toronto, Can., 14, 15.

LENNON STOCK: Valparaiso, Ind., May 1-5.

LEROYLE, HENNESSY (Other People's Money; W. S. Butterfield, mgr.): Jonesville Wis., May 1, Sheboygan 2, Marinette 3, Green Bay 4, Fond du Lac 5, Oshkosh 6.

LEYBURN'S BONTON (Frank B. Shalters, mgr.): Hornellsville, N. Y., April 30-May 5, Jamestown 7-12, Erie 14-19.

LIGHTS OF HOME (Harry Doel Parker, mgr.): Bridgeport, Conn., April 30-May 2, Hartford 3-5.

LYCEUM CO. (Shipman): Houlton, Me., May 1, Woodstock, N. B., 4, Fredericton 5, Calais, Me., 7, Moncton 8, Halifax, N. S., 12, St. John, N. B., 16-18.

LYSLE, ANNIE, COMEDY: Crookston, N. D., May 1, 2, Ada 3.

MACAULEY-PATTON: Jamestown, N. Y., April 30-May 5, Bradford, Pa., 7-12, Williamsport 14-19.

McAULIFFE, JERE: Truro, N. S., April 30-May 2, St. John, N. B., 3-5.

McCARTHY'S MISHAPS: Escanaba, Mich., May 1, Gladstone 2, Manistique 3, Munising 4, Alpena 7, 8, Oscoda 9.

MACDOWELL-WALSH: Ottawa, Can., April 30-May 1, Montreal 2-5.

McFADDEN'S FLATS (Gus Hill, mgr.): New Haven, Conn., April 30-May 5.

MACK, ANDREW (Rich and Harris, mgrs.): New York city April 30-May 5.

MACK-FENTON STOCK (Wilbur Mack, mgr.): Mt. Clemens, April 30-May 12, Niagara Falls, N. Y., 14-June 9.

MAKE WAY FOR THE LADIES: Boston, Mass., April 23—indefinite.

MAMMA'S PET: Hartford, Conn., May 1-3, Holyoke, Mass., 4.

MAM'SELLE 'AWKINS (Alfred E. Aarons, mgr.): Philadelphia, P., April 23—indefinite.

MAN'S ENEMY (Gus Hill, mgr.): Brooklyn, N. Y., April 30-May 12.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Newark, N. J., April 23-May 12.

MARKS BROS.: Cornwall, Can., April 30-May 12.

MARLOWE, JULIA (C. H. Dillingham, mgr.): Newark, N. J., April 30-May 5, New York city 7-12.

MAXAM AND SIGHTS: Benson, Minn., April 30-May 5.

MAXWELL STOCK (A. A. Mudge, mgr.): Chicago, Ill., April 23—indefinite.

MELVILLE, ROSE: Hamilton, Can., April 30, May 1, Pittsburg, Pa., 7-12.

MEYERS, IRENE: Port Jervis, N. Y., April 30-May 5, Binghamton 7-12.

MIDNIGHT IN CHINATOWN: Burlington, Ia., May 1, Keokuk 2.

MISS HOBBS (Chas. Frohman, mgr.): Chicago, Ill., April 23-May 5.

MOHAWK, GO-WON-GO: Detroit, Mich., April 30-May 5.

MONROE, GEO. W. (Frank E. Baker, mgr.): Milwaukee, Wis., April 30-May 5, St. Paul, Minn., 7-12, Minneapolis 14-19.

MULDOON'S PICNIC (Yank Newell and George H. Adams): Rockford, Ill., May 1, Freeport 2, Rochelle 4, Michigan City, Ind., 5, South Bend 8, Indianapolis 10-12.

MURRAY AND MACK (Joe W. Spears, mgr.): Brazil, Ind., May 1, Marion 2, Richmond 3, Delaware, O., 4.

MY DAUGHTER-IN-LAW (Chas. Frohman, mgr.): New York city Feb. 26—indefinite.

MY INNOCENT BOY: Cincinnati, O., April 30-May 5.

NATIONAL THEATRE (Beck and Nutt, mgrs.): Maquoketa, Ia., April 30-May 5.

NEAL'S COMEDY: South Fork, Pa., April 30-May 5.

NEILL STOCK: San Francisco, Cal., April 23—indefinite.

NETHERSOLE, Olga (Marcus Mayer, mgr.): New York city April 9—indefinite.

NEXT DOOR (Royer Brothers; J. H. Arthur, mgr.): Toledo, O., April 30-May 3.

OLCOTT, CHAUNCEY (Augustus Piton, mgr.): New York city April 30-May 5.

OLD SI STEBBINS (Wallace and Gilmore, mgrs.): Charlotte, Mich., May 1, Lansing 2, Grand Rapids 3-5, Detroit 7-12.

OLE OLSON (Wm. Gray, mgr.): New Castle, Pa., April 30, Sharon May 1, Kittanning 2, Butler 3, Latrobe 4, McKeesport 5.

O'NEILL, JAS. (Liebler and Co., mgrs.): Pittsburg, Pa., April 30-May 5.

ON THE STROKE OF TWELVE (Whitaker and Lawrence): Toronto, Can., April 30-May 5.

ON THE SUWANEE RIVER: Seattle, Wash., April 29-May 5, Pendleton, Ore., 7, Walla Walla, Wash., 8, Spokane 9, Anaconda, Mont., 12, Butte 13-15, Great Falls 16, Helena 17, Livingston 18, Billings 19.

PAYTON, CORSE, COMEDY (E. M. Gotthold, mgr.): Brooklyn, N. Y., April 9-May 5.

PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Cohoes, N. Y., April 30-May 5.

PAYTON, CORSE, SOUTHERN STOCK (J. T. Macauley, mgr.): Lewiston, Me., April 30-May 5.

PEOPLE'S PLAYERS (A. J. Woods, mgr.): New Richmond, Wis., May 7-12, Shell Lake 14-19.

PERKINS, WALTER (My Friend from India): New Haven, Conn., May 3-5.

PERUCHI-BELDINI (C. D. Peruchi): Selma, Ala., April 30-May 5.

PIKE THEATRE CO. (D. H. Hunt, mgr.): Cincinnati, O.—indefinite.

QUO VADIS (Aiden Benedict's; H. J. Bernard, mgr.): Kokomo, Ind., May 1, Anderson 2, Newcastle 3, Alexandria 4, Marion 5, Ft. Wayne 7, Kendallville 8, Goshen 9, Elkhart 10, Benton Harbor, Mich., 11, Michigan City, Ind., 12.

QUO VADIS (H. H. Brady, mgr.): Horton, Kan., May 1, Topeka 2, Lawrence 3, Emporia 4, Ft. Scott 5, Parsons 7, Winfield 8, Wellington 9, Arkansas City 10, Guthrie, Okl., 11, Oklahoma City 12.

QUO VADIS (Aiden Benedict's; E. C. Summers, mgr.): Chicago, Ill., April 30-May 12.

QUO VADIS (F. E. Whitney, mgr.): New York city April 9—indefinite.

QUO VADIS (D. H. Hunt, mgr.): New York city April 9—indefinite.

RAYNORE AND WALLAZZ COMEDY: Lakewood, N. J., May 1, 2.

REAPING THE WHIRLWIND (J. M. Cooke and W. P. Cullen, mgrs.): Hoboken, N. J., May 3-5, Albany, N. Y., 7-9, Troy 10-12, Paterson, N. J., 14-16.

REHAN, ADA: Denver, Col., April 30-May 5, Lincoln, Neb., 7, St. Joseph, Mo., 8 Kansas City 9, 10, Quincy, Ill. 11, Bloomington 12, South Bend, Ind. 14, Grand Rapids, Mich., 15, Bay City 16, East Saginaw 17, Detroit 18, 19.

ROBER, KATHERINE: Biddeford, Me., April 30-May 5, New Bedford, Mass., 7-12.

ROGERS BROS.: Indianapolis, Ind., April 30, May 1, Columbus, O., 3, 4, Toledo, 5, Pittsburg, Pa., 7-12, Boston, Mass., 14—indefinite.

SAPHO (J. H. Weir, mgr.): Clinton, Ill., May 1, Paris 2, Sullivan, Ind., 3, Olney, Ill., 4, Effingham 5, Charleston 7, Shelbyville 8, Pana 9, Taylorsville 10, Litchfield 11, Edwardsville 12, Alton 13.

SAPHO (Alberta Gallatin): Terre Haute, Ind., May 1.

SAPHO (Denver Lyceum Stock co.): Aspen, Col., May 1, Salida 2, Florence 3, Central City 5, Denver 6-12, Kansas City, Mo., 14—indefinite.

SEWELL STOCK: (Ted. Sewell, mgr.): Ironwood, Mich., April 30-May 2.

SHANNON, HARRY: La Crosse, Wis., April 30-May 12.

SHEA, THOMAS E.: Providence, R. I., April 30-May 5.

SHEARER, TOMMY: Trenton, N. J., May 7-12.

SHORE ACRES (William B. Gross, mgr.): Brooklyn, N. Y., April 30-May 5, Springfield, Mass., 7, Holyoke 8, Willimantic, Conn., 9, Bridgeport 10, New Haven 11, Hartford 12, Willimantic 14, Putnam 15, Southbridge, Mass., 16, Fitchburg 17, Gardner 18, Worcester 19.

SIN AND ITS SHADOW (Pliny F. Rutledge, mgr.): La Junta, Col., May 3, Dodge City, Kan., 4, Hutchison 5, Newton 6, Holton 7.

SHIRLEY, JESSIE: Watsonville, Cal., San Jose 14, Santa Cruz 21.

SIDE TRACKED: Bangor, Me., May 4.

SKINNER, OTIS: Chicago, Ill., April 23—indefinite.

SOTHERN, E. H. (Daniel Frohman, mgr.): Philadelphia, Pa., April 30-May 12.

SPOONER DRAMATIC: Charlottesville, Va., April 30-May 5, Petersburg 7-12.

SULLY, DANIEL (Willis E. Boyer, mgr.): Toronto, Can., April 30-May 5, Montreal 7-12.

TEN NIGHTS IN A BAR ROOM (Will E. Booth): Catawissa, Pa., May 1, Williamsport 2.

THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis.—indefinite.

THE AMERICAN GIRL (A. Q. Scammon, mgr.): Bangor, Me., May 2.

THE BELLE OF NEW YORK (George W. Lederer, mgr.): Ft. Wayne, Ind., May 1, Terre Haute 2, Louisville, Ky., 3-5, Rochester, N. Y., 10.

THE DAIRY FARM (J. H. Wallick, mgr.): Mansfield, O., May 3.

THE GIRL IN THE BARRACKS (Rich and Harris, mgrs.): Trenton, N. J., April 30-May 5.

THE GREAT RUBY: New York city March 19—indefinite.

THE HOTTEST COON IN DIXIE (Phil R. Miller and Will H. Barry): Chicago, Ill., April 30-May 5.

THE KING OF THE OPIUM RING: Baltimore, Md., April 30-May 5.

THE MISSOURI GIRL (Fred Raymond, mgr.): Rochester, N. Y., April 30-May 5, Albion 7, Medina 8, Middleport 9, Niagara Falls 10.

THE OLD HOMESTEAD (Frank Thompson and W. J. Kilpatrick, mgrs.: Detroit, Mich., April 30-May 5, Buffalo, N. Y., 7-12.

THE QUEEN OF CHINATOWN: Mauch Chunk, Pa., May 1, Reading, 2, Mt. Carmel 3, Ashland 4, Harrisburg 5, Williamsport 7, Lock Haven 8, Tyrone 9, Altoona 10, Johnstown 11, McKeesport 12.

THE RISING GENERATION (Augustus Pitou, Jr., mgr.): Troy, N. Y., April 30-May 2, Little Falls 3, Utica 4, 5.

THE SORROWS OF SATAN (Arthur C. Alston, mgr.): Philadelphia, Pa., April 30-May 5.

THE SURPRISES OF LOVE (Chas. Frohman, mgr.: Chicago, Ill., April 2- indefinite.

THE VILLAGE POSTMASTER (J. Wesley Rosenquest, mgr.): Milwaukee, Wis., April 29-May 2, Racine 3, Elgin, Ill., 4, So. Bend, Ind., 5, Kalamazoo, Mich., 7, Grand Rapids 8, Lansing 9, Bay City 10, Saginaw 11, Flint 12.

TOO MUCH MONEY: Chicago, Ill., April 30-May 5.

TWO MARRIED MEN: Louisville, Ky., April 29-May 5, Evansville, Ind., 6.

UNCLE TOM'S CABIN (Al. W. Martin): Cleveland, O., April 30-May 5, Chicago, Ill., 7-12.

UNCLE TOM'S CABIN (Stetson; Western): Newbury, Mich., May 1, Munising 2, Negaunee 3, Ishpeming 4, Calumet 5.

WAITE'S COMEDY (James R. Waite, mgr.): Springfield, Mass., April 30-May 5.

WALTER, LESTER, STOCK: Plymouth, Mass., April 30-May 5.

WARD AND VOKES (E. D. Stair, mgr.): San Francisco, Cal., April 23-May 5, Sacramento 6, Marysville 7, Salem, Or., 9, Portland 10, 11, Tacoma, Wash., 12, Seattle 13-15, Spokane 17, Anaconda, Mont., 19.

WARDE, FREDERICK: Washington, D. C., April 30-May 5.

WARNER COMEDY (Ben R. Warner, mgr.): Fremont, Neb., April 30-May 5.

'WAY DOWN EAST (William A. Brady, mgr.): New York city Nov. 13-May 12.

'WAY DOWN EAST (No. 2): Waterbury, Conn., April 30-May 2.

WHAT HAPPENED TO JONES (Northern): Johnsonburg, Pa., May 1, Emporium 2, Tarentum 3.

WHEELS WITHIN WHEELS: Philadelphia, Pa., April 30-May 5, Boston, Mass., 14-19.

WHO IS WHO (F. W. Stair, mgr.): Duluth, Minn., May 1, Ashland 2, Houghton 3, Lake Linden 4, Calumet 5, Ishpeming 7.

WHY SMITH LEFT HOME (Harry A. Smith, mgr.): Boston, Mass., April 30-May 12.

WHY SMITH LEFT HOME (Western): Chicago, Ill. April 30-May 5.

WHYTAL, RUSS (For Fair Virginia; F. V. Hawley, mgr.): St. Louis, Mo., April 29-May 5.

WIEDEMANN'S BIG SHOW: Mt. Sterling, Ky., April 30-May 5, Paris 7-12, Lexington 14-19.

WILLIAMS' COMEDY: Rome, Ga., April 30—indefinite.

WOLFE, HARRISON J. (Sapho: Mittenthal Bros., mgrs.): Milwaukee, Wis., April 29-May 5.

WOMAN AND WINE (Brady and Ziegfield, mgrs.): New York city April 2—indefinite.

WOOD AND CLARKE: Auburn, O., April 30-May 5, Coldwater, Mich., 7-12, Battle Creek 14-19.

WOODWARD-WARREN (H. Guy Woodward, mgr.): Little Rock, Ark., April 30-May 5.

YON YONSON (Thall and Kennedy, mgrs.): New York city April 30-May 5, Brooklyn, N. Y., 7-12.

OPERA AND EXTRAVAGANZA.

BANDA ROSSA: Boston, Mass., April 23—indefinite.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Indianapolis, Ind., April 30-May 2, Columbus, O., 3-5, Toronto, Can., 14-19.

BOSTONIANS, THE: New York city April 9-May 5.

BOSTON LYRIC OPERA CO.: Nanaimo, B. C., May 1, Victoria 2-5, Seattle, Wash., 6-13, Walla Walla 17, Spokane 18, 19.

CASTLE SQUARE OPERA (Henry W. Savage, prop): New York city Oct. 2—indefinite.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): Chicago, Ill., Sept. 25—indefinite.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): Cincinnati, O., April 30-May 5.

CHICAGO OPERA: Alexandria, Ind., May 1, Wabash 2, Elwood 3, Kokomo 4, La Porte 5.

CHRIS AND THE WONDERFUL LAMP: St. Louis, Mo., April 30-May 5.

DANIELS, FRANK (Kirke La Shelle, mgr.): Montreal, Can., April 30-May 5, Glens Falls, N. Y., 7, Cohoes 8, Troy 9, Albany 10, Schenectady 11, Utica 12, Waterbury, Conn., 14, New Britain 15, Holyoke, Mass., 16, Meriden, Conn., 17, Middletown 18, Bridgeport 19.

DESHON OPERA: Bethlehem, Pa., April 30-May 5, Frankford 7-12.

HERALD SQUARE OPERA: Staunton, Va., April 30-May 2, Hagerstown, Md., 7, 8, Frederick 9, Annapolis 10-12.

HOPPER, DE WOLF (E. R. Reynolds, mgr.): Augusta, Ga., May 1, Raleigh, N. C., 2, Norfolk, Va., 3, Richmond 4, Washington, D. C., 7-12.

LOUISE BREHANY OPERA: Baker City Ore., May 1, Weiser, Id., 2, Caldwell 3, Boise City 4, Idaho Falls 7, Logan, Utah, 8, Evanstown, Wyo., 9, Green River 10, Rawlins 11, Laramie 12.

MOROSCO OPERA: Los Angeles, Cal., April 23—indefinite.

NEW YORK IDEAL OPERA: Rochester, N. Y., April 16-May 11, Milwaukee, Wis., 13—indefinite.

NIELSEN, ALICE (Frank L. Perley, mgr.): Hartford, Conn., May 1, 2, Middletown 3, Waterbury 4, New Haven 5, Providence, R. I., 7-10.

OLYMPIA OPERA: New Orleans, La., April 23-indefinite.

PACKARD, DAN: Evansville, Ind., April 30-May 4.

ROBINSON OPERA (Western; Frank V. French, mgr.): Battle Creek, Mich., April 30-May 5.

SPENCER OPERA: Louisville, Ky., April 23-June 2.

STRAKOSCH OPERA: Toronton, Ont., April 30-May 26.

THE CASINO GIRL (George W. Lederer, mgr.): New York city March 19—indefinite.

THE EVIL EYE (Sidney R. Ellis, mgr.): San Francisco, Cal., May 7-21.

THE LADY SLAVEY: Boston, Mass., April 23—indefinite.

THE TELEPHONE GIRL: Boston, Mass., April 30-May 5, Providence, R. I., 7-12, Baltimore, Md., 14-19.

WILBUR-KERWIN: New Orleans, La., April 23-May 5.

WILBUR OPERA: Newark, N. J., April 16-June 2.

WILSON, FRANCIS: Boston, Mass., April 16-May 5, Washington, D. C., 21-26.

VARIETY.

AMERICAN BURLESQUERS (W. B. Watson, mgr.): St. Louis, Mo., April 30-May 5.

AMERICAN MOTOGRAPH (John H. Garrison, mgr.): Toronto, Can., Jan. 29—indefinite.

BIG GAIETY (Rice and Barton): Boston, Mass., April 23-May 5.

BIG SENSATION (Matt J. Flynn, mgr.): Philadelphia, Pa., April 30-May 5.

BOHEMIAN BURLESQUERS (Miner and Van, mgrs.): Buffalo, N. Y., April 30-May 5.

BOWERY BURLESQUERS (Hurtig and Seamon, mgrs.): Altoona, Pa., May 2.

CITY SPORTS: Paterson, N. J., April 30-May 5.

CRACKER JACKS (Robert Manchester, mgr.): Hartford, Conn., April 30-May 2, Bridgeport 3-5, Brooklyn, N. Y., 7-12, New York city 14-19.

DAINTY DUCHESS: Pittsburg, Pa., April 30-May 5.

FADS AND FOLLIES (W. E. Bissel, mgr.): New York city April 16-May 5.

INDIAN MAIDENS: New York city April 30-May 5.

JACK, SAM T.: Philadelphia, Pa., April 30-May 5.

LONDON BELLES: Cincinnati, O., April 30-May 5 Bradford, Pa., 7-12.

LONDON GAIETY GIRLS: Lynn, Mass., May 3-5.

MAJESTICS: Newark, N. J., April 30-May 5.

MANHATTAN CLUB: Washington, D. C., April 30 May 5.

MISS NEW YORK, JR.: Baltimore, Md., April 30-May 5.

MONTE CARLO GIRLS: New York city April 23-May 12.

OCTOROONS, ISHAM'S: Brooklyn, N. Y., April 30-May 5.

PARISIAN BELLES: Providence, R. I., April 30-May 5.

REEVES, AL.: Brooklyn, N. Y., April 30-May 5, Newark, N. J., 7-12, Brooklyn, N. Y., 14-19.

RENTZ-SANTLEY (Abe Leavitt, mgr.): Boston, Mass., April 30-May 5.

RICE AND BARTON GAIETY: Boston, Mass., April 23-May 5.

ROBIN HOOD BURLESQUERS: Philadelphia, Pa., April 30-May 5.

TWENTIETH CENTURY: Pittsburg, Pa., May 7-12.

UTOPIANS (T. W. Dinkins, mgr.): Washington, D. C., April 30-May 5.

VICTORIA BURLESQUERS: Providence, R. I., April 30-May 5.

WEBER AND FIELDS' STOCK: New York city Sept. 7—indefinite.

WILLIAMS AND WALKER: New Haven, Conn., May 2.

WINE, WOMAN AND SONG: Baltimore, Md., April 30-May 5.

MINSTRELS.

BARLOW BROS.': Chehalis, Wash., May 1, Centralia 2, Olympia 3.

DIAMOND BROTHERS': Titusville, Pa., May 1, Meadville 2, Union City 3, Erie 4, 5.

FIELD, AL. G.: Ironton, O., May 1, Huntington, W. Va., 2, Charleston 3, Maysville, Ky., 4, Lebanon, O., 6.

GORTON'S: Herkimer, N. Y., May 2, Clyde 3, Newark 4.

HENRY, HI: Terre Haute, Ind., May 5.

NASHVILLE STUDENTS (Rusco and Holland): Denver, Col., April 30-May 5.

PRIMROSE AND DOCKSTADER: Petersburg, Va., May 3.

RUSCO AND HOLLAND'S: Kansas City, Mo., April 30-May 5.

SUN'S, GUS: Ripon, Wis., May 1, Waupun 2, Watertown 3, Janesville 4, Waukesha 5, Kenosha 6, Waukegan 7, Hammond, Ind., 8, Crown Point 9, Hebron 10, Winamac 11, Plymouth 14, Rochester 15, Peru 16, Ft. Wayne 17, Auburn 18, Waterloo 19.

VOGEL AND DEMING'S (John W. Vogel, mgr.): Chicago, Ill., April 15-May 5.

MISCELLANEOUS.

ASCETAM TRIO AND JOHNSON SWISS BELL CONCERT: Springfield, O., May 1, Dayton 2, 3, Piqua 4, Tippecanoe, Ind., 5, Covington, Ky., 7.

BUFFALO BILL: New York city April 23-May 5.

CANADIAN JUBILEE SINGERS: Streator, Ill., May 1, La Salle 2.

EDNA AND WOOD: En route through Chili, S. A.

FLINTS, THE: St. Joseph, Mo., April 30-May 5, Pittsburg, Kan., 7-12, Joplin, Mo., 14-19.

KNOWLES, THE (Hypnotist): Ft. Dodge, Ia., April 30-May 5, Eagle Grove 7-12.

KONORAH (Max and William Berol, mgrs.): En route through Japan and China.

NASHVILLE STUDENTS (Thearle's): Ft. Collins, Col., May 1, 2, Greeley 3, Cheyenne, Wyo., 4, Laramie 5, Rawlings 7, Rock Springs 8, 9.

PERKINS, ELI: Dakota City, Neb., May 1, David City 2, Central City 3, Broken Bow 4.

SEVENGALA (Walter C. Mack, mgr.): Delphos, O., April 30-May 5, Lima 7-12, Bowling Green 14-19.

WALSH, HENRY (Quincuplexal): Bristol, Vt., April 30-May 5.

CIRCUSES.

BARNUM AND BAILEY: Hamburg, Germany, April 23—indefinite.

CAMPBELL BROS.': Callaway, Neb., May 1, Lexington 3, North Platte 4, Ogallala 5.

COOPER AND CO.: Joplin, Mo., May 1, 2, Springfield 3, East St. Louis 4, 5.

FOREPAUGH AND SELLS BROS.': Reading, Pa., May 1, Pottsville 2, Sunbury 3, Williamsport 4, Shenandoah 5, Allentown 7, Easton 8, Wilkes-Barre 9, Scranton 10, Middletown, N. Y., 11, Poughkeepsie 12, Boston, Mass., 21-26.

McDONALD'S, WALTER J.: Cawker City, Kan., May 1, Downs 2, Osborn 3, Alton 4, Cedarville 5.

RICE AND DAVIS: Falls Creek, Pa., May 1, Reynoldsville 2.

RINGLING'S: New Haven, Conn., May 4, Springfield, Mass., 5, Boston 7-12, Worcester 21.

SAUTELLE, SIG.: Homer, N. Y., 10, Cortland 11.

WELSH BROS.': Hummelstown, Pa., May 1, Middletown 2, Lebanon 3-5.

(Received too late for classification.)

BROADWAY TO TOKIO: Baltimore, Md., April 30-May 5, Boston, Mass., 7-12.

KENDALS, THE: Worcester, Mass., May 2, New Haven, Conn., 5.

KELLAR: Pittsburg, Pa., May 7-12.

O'HOOLIGAN'S WEDDING (George Dupree, mgr.): Meriden, Conn., May 2, Westerly, R. I., 3, Wakefield 4, River Point 5, Pawtucket 7-9.

OUR NEW MINISTER: Malden, Mass., May 5-7, Fitchburg 9, Springfield 10, Bridgeport, Conn., 11, 12, Boston, Mass., 14-26.

ROBINSON'S CIRCUS: Columbus, O., May 7.

SAPHO (Eastern): Worcester, Mass., May 7-12.

SPOONERS, THE: Nashua, N. H., April 30-May 5, Brockton, Mass., 7-12, Hartford, Conn., 14-19.

YOUNG, JAMES (Lord Byron): Scranton, Pa., May 2, Wilkes-Barre 3, Allentown 5, Pottsville 7, 8, Reading 9, 10, Lancaster 11, 12, Baltimore 14-21.

☞ Julia Morrison a hit.

TELEGRAPHIC NEWS

CHICAGO.

Hall's Hard Luck Chronicles—Otis Skinner's Great Hit—Current Plays.

(*Special to The Mirror.*)

CHICAGO, April 30.

I have heard many "hard luck" stories this season, but none of them can equal the serial that marks the opening of Otis Skinner's engagement at McVicker's. Before he arrived here the Columbia was destroyed by fire, thus removing one local theatre from his triumphant pathway; then Blanche Walsh acquired the mumps, and Mr. Skinner was called upon to open one night in advance of his regular time, thereby "copping" over $1,000—and only four people exchanged their Blanche Walsh tickets for money, which I consider a great compliment to Skinner. To cap the climax Richard Mansfield canceled Chicago, thereby removing more opposition, and for ten nights and two matinees the star of Prince Otto has peered into the auditorium and seen 'em standing four deep back of the seats. Play and star have united in one of the biggest successes McVicker's has ever seen.

The April dinner of the Forty Club was given at the Wellington, to which hotel the club has returned, last Tuesday night, and among those present were Otis Skinner, Captain R. P. P. Wainwright, U. S. A., Frank Burbeck, Joseph Buckley, Charles Warren, W. C. Andrews, H. Rees Davies, George A. Beane, Frederick W. Carberry, and Walter Williams. A feature of the occasion was the presentation to Vice-President Edward Freiberger of a "loving scissors," the gift of Wilton Lackaye. The final feast of the season will be an eleven o'clock supper on May 24.

The disability of prominent players has marked the closing Chicago season as a red-letter one in this direction. Sol Smith Russell was obliged to cancel at the Grand Opera House; Roland Reed was stricken a short time before his engagement at the same house; Ellen Terry fell ill just before the Columbia burned down; then James A. Herne succumbed to gout, Blanche Walsh had the mumps, and Mr. Mansfield closed his season just before coming here.

The neighboring "one-night boys" suffer for all this, for Manager Hamlin, of the Grand, has called in Arizona for Dewey week, and it opened there last night like a new play, with Holt, Serrano, Gunn, Selwyn, Roberts, Mattie Earle, and the others who have made Arizona famous. Willie Collier in Mr. Smooth will follow on May 13 for a week, after which Weber and Fields' aggregation will come for a week. Meantime the Grand is being altered and will be a new house by Fall.

Here is another one for Dave Warfield. A Canal Street junk dealer who saw a shooting affray in a Halsted Street car not long ago was called as a witness before me in the police court the other day. He testified that when the shots were fired he lost his memory. I then asked him if he got off the car. "Vy should I?" he replied. "I hat paid my fare!"

Much to our regret the Castle Square Opera company closed its regular season last Saturday night at the Studebaker, where the Methodist convention opens for a run this week. The house will be reopened for the Summer on May 30 by the other branch of the opera company in The Mikado, with Moulan, Roberts, and Eloise Morgan in the cast.

A prominent star in vaudeville here this week is Mrs. Felix Morris, who opened at the Chicago Opera House to-day in a delightful monologue and won enthusiastic applause.

Mr. Irving and Miss Terry bade us farewell for two years at Powers' last Saturday evening, presenting The Merchant of Venice, and to-night that delightful little actress, Annie Russell, was cordially greeted in Miss Hobbs, well supported by Mrs. Gilbert and Charles Richman. She is here for two weeks.

After the performance at the Studebaker last Saturday night week Joe Sheehan, the Castle Square tenor, hopped aboard of a train for St. Louis, arriving there for rehearsals Sunday and Monday. He sang there Monday night, rehearsed after the performance, and left Tuesday morning for Chicago, arriving here at 5 P.M. That night he sang in Il Trovatore, and left after the show for St. Louis, to sing there Wednesday night. And yet some men kick about carrying the hod!

In spite of his great success in Prince Otto at McVicker's, Otis Skinner is still wearing a hat from the same old block. Every one in the profession rejoices at his success, too, which is unusual. The assistance of charming Nanette Comstock contributes greatly to the success of the performance, and Mr. Skinner always gives his fellow players every opportunity.

A young woman here who was billed to be married the other night ran away from the groom to Elkhart, Ind., from which place she wrote her mother that she would spend the rest of her life in Elkhart rather than marry him. Imagine her desperation!

Lottie Williams Salter, who left here as a soubrette, returned to the Great Northern yesterday as leading lady in Why Smith Left Home, and she "made good." Al. W. Martin's big production of Uncle Tom's Cabin follows next Monday.

I celebrated Saturday by transferring my down town court from 128 to 124 South Clark Street, and my stage door is now opposite the stage entrance of the Chicago Opera House.

Always up to the times, Manager Hopkins' Stock celebrates Dewey's visit this week with a production of Dewey, the Hero of Manila, which will be followed next week by Faust.

Members of the Dearborn Theatre Stock are rehearsing for an elaborate production of Romeo and Juliet next week, and meantime they are giving What Happened to Jones.

Alden Benedict's Quo Vadis opened over at the Academy of Music yesterday, following Vogel and Deming's Minstrels, who went to the Alhambra to succeed A Man of Mystery.

Theodore Thomas' Chicago Orchestra gave its farewell concerts for the season at the Auditorium last Friday afternoon and Saturday evening, with Bruno Steindl the soloist. Saturday afternoon Paderewski thumped out a good-by at the same house.

We Have Too Much Money is the alluring title of the play this week at the Lyric, where Manager Julian reigns alone, Jim Hutton having withdrawn from the management. The Farcical Boom will follow.

Fogg's Ferry is the attraction this week over at the Bijou. It will be followed next Sunday by A Grip of Steel.

In celebration of Admiral Dewey's arrival today the enterprising manager of a Clark Street shooting gallery has adorned a figure of the hero with a sign that reads: "When you are ready, Gridley, fire! Three shots for 10 cents!"

Manager J. J. Murdock has returned from New York and will reopen the Masonic Temple Roof-Garden with vaudeville May 13.

Lincoln J. Carter's melodrama, Remember the Maine, opened over at the Criterion yesterday afternoon.

Lionel Barrymore now plays the heavy part in Arizona, originated by Arthur Byron.

Welb and Wachsner's German Stock gave Liebe von Heute at Powers' last night, Paula Wirth heading the cast.

Amelia Bingham, E. M. Holland, Jessie Busley, Edwin Arden, S. Miller Kent, May Buckley, and Grant Stewart will appear here in Hearts Are Trumps when it is presented at McVicker's this Summer.

Here is one to Manager Litt's representative at Minneapolis, Theo L. Hays, from a young aspirant in Castle Rock, Minn.: "As I expect to enter the American Academy of Dramatic Art next Fall, I am trying to perfect myself as much as possible in some lines of the dramatic art. Thinking that you might be able to help me, I hearby aply to you for some place in the Metropolitan Opera House where I will have a chance to study the methods of visiting actors. I will work for 10c. per hour, provided you give me 10 hours' work per day and 6 days per week, and with a chance to study that I mont. As I am a good sweeper I might sweep during the day and help with the cartains or as atendent during the performance. I think you can see that it is to your interest to help me, not only because I work cheap now, but because the more actors there are the cheaper you can get your atractians. Do not answer if you cannot help me. Will work for $1 per day strait. I am 22 yrs old strong and healthy." But he neglects to state whether or not he can double in brass.

Impressario Grau will not pass Chicago by after all, despite his threat to that effect, for Manager Adams announces a two weeks' season of the Grau-Savage company for Dec. 24. Jessie Bartlett Davis will be leading contralto of the organization and will soon go abroad to purchase her costumes.

Amy Leslie, dramatic critic of the *Evening News*, will soon leave for Paris, to "do" the exposition for her paper.

"BIFF" HALL.

BOSTON.

End of the Season Bills—Theatrical Baseballists—News Notes.

(*Special to The Mirror.*)

BOSTON, April 30.

Why Smith Left Home opened for a fortnight at the Museum to-night. Maclyn Arbuckle and Brandon Douglas were featured more than anybody else, but I'll bet that Mrs. Yeamans was the attraction to draw many to the theatre. She is a great favorite in Boston and made one of the hits of the farce.

Viola Allen opened a week at the Hollis and had a good house, notwithstanding the fact that The Christian ran for fourteen weeks here last season. This is announced as her last appearance here as Glory Quayle. The company is decidedly changed from that of last year, but the performance is excellent.

Francis Wilson has laid the operatic Cyrano de Bergerac upon the shelf and will not present it again this season. Erminie has been revived at the Tremont, with Pauline Hall in the title-role, and will be continued alone for the remainder of Mr. Wilson's season.

The Telephone Girl at popular prices proved an interesting experiment at the Grand Opera House to-night. The comedy has scored successes in the past, and the newcomers before a new class of audience made an equal hit.

The Lady Slavey is just as popular now at the Columbia as when it was first given here.

Quo Vadis still keeps up capacity business at the Castle Square and is proving one of the most successful productions that the stock has made. It is splendidly staged, and the acting of Lillian Lawrence, Leonora Bradley and the other favorites deserves warmest praise.

At the Bowdoin Square this week the stock give The Brand of Cain. Sapho is announced for next week, with Maud Edna Hall in the title-role.

This is the last week of the engagement of A Trip to Chinatown at the Park, where Harry Gilfoil has been doing splendid work in the leading character. The entire company is one of excellence. The Hasty Pudding boys follow, and then comes Our New Minister, by Denman Thompson and George W. Ryer.

The Danites is being given by the stock at the Grand this week, with Mildred Hyland in the lead.

The theatrical man who gets up a lithograph in Boston this week is lucky, for every bit of vacant board is preempted by the minions of the Ringlings and the Forepaugh-Sells shows. The Ringling press work is being admirably handled by James Jay Brady, one of the only men who can convince an editor that it is a positive advantage to print a notice that has had a dress rehearsal in another paper.

Anne Caverly, who made a hit as Sally Brass in Little Nell and The Marchioness, is visiting friends in town.

A reception was given at the Brunswick by Anna S. Robbins this afternoon in honor of Lulu Glaser.

Charlotte Hunt and Henriette Rich will return from Asheville, N. C., to appear in Sapho at the Bowdoin Square next week.

The Boston branch of the Actors' Church Alliance will have their first service at St. Stephen's Church next Sunday, when the Rev. Dr. Geo. W. Shinn, of West Newton, will preach on the teaching power of the stage.

A Gilded Fool is scheduled to follow Quo Vadis at the Castle Square.

Gus Daly entertained the veterans of the Soldiers' Home, Chelsea, last week.

Plans are on paper for an elaborate place of amusement to be called the Olympic Garden and to be located on St. Botolph Street. I'll believe it when the foundations are laid.

Florence Gilbert was called to Exeter, N. H., last week to take part in an amateur performance of The Mikado. The illness of one of the principals made it necessary to get a new Pitti Sing in a hurry, and Mrs. Gilbert made a hit. James Gilbert directed the performance. He is also in charge of the Hasty Pudding play.

Gracie Emmett will star in a new comedy next season under the management of George A. Morrill, Jr., of Norfolk, Va.

Charles W. Arnold, former press representative of the Grand Opera House, was again arrested last week on another charge of forgery. A telephone message was sent to a North End Hotel purporting to come from a newspaper man and asking for the loan of $5. The money was sent and a receipt was given, after which a few inquiries were made, resulting in the arrest of Arnold. He was out on bail at the time on the charge of attempting to obtain money at the box-office of the Museum by foregery, to which he has since pleaded guilty.

Mabel Dixey came on from New York last week to appear in a one-act play by Mrs. E. G. Sutherland for the benefit of the Invalid Aid Society. The play, Deceived Deceivers, made a success, and Miss Dixey and Mary Young were well received. The play may be repeated soon on account of the marked hit which it made. Miss Dixey has returned to her home in New York.

A dinner in honor of Mary Mannering was given at the Touraine last week. Miss Mannering and Elizabeth Tyree received many social attentions during the week's engagement of the Lyceum company.

The Pi Eta boys gave their stage director, James Gilbert, a present of cigars inclosed in a silver bound mahogany case suitably inscribed.

They have had presentations galore up at the Columbia. First, the Mam'selle 'Awkins company gave to Charles Danby a loving cup when he left to join the Lady Slavey, and then A. H. Chamberlyn surprised Dan Daly with a silver set in recognition of the success which his efforts had brought to the house.

Baseball nines representing the Alice Nielsen and Francis Wilson companies played a game at the South End grounds last week, and the Alice Nielsen team won, 15 to 14.

Walter W. Burridge, the scenic artist, has been in town during the past week.

Samuel Freeman had a splendid reception from the newspaper men when he came here last week in the interests of Viola Allen. His work was some of the best that has been done in Boston this season.

JAY BENTON.

PHILADELPHIA.

Last Weeks at the Theatres—A New Stock Company—Other News.

(*Special to The Mirror.*)

PHILADELPHIA, April 30.

The brilliant three weeks' engagement of Mrs. Fiske in Becky Sharp at the Auditorium will end May 5. Three Little Lambs will play a return date next week.

Anna Held in Papa's Wife closes her American tour May 5 at the Chestnut Street Theatre. Business fair. Weber and Fields' company next week.

It is rather late in the season for a return date of E. H. Sothern and Virginia Harned for a two weeks' term at the Broad Street Theatre, consequently The King's Musketeer to-night did not draw a crowded house. The Maneuvers of Jane next week will close the season.

Wheels within Wheels, with Hilda Spong, John Mason and others of Daniel Frohman's Stock company, opened to-night for the week at the Chestnut Street Opera House. Sir Henry Irving and Ellen Terry are booked for May 10-12. Henry Ludlam and the Browning Society will present A Doll's House, May 7. The Irving engagement closes the season.

Creston Clarke and Adelaide Prince at the Park Theatre are in their third week of a successful engagement. The Fool's Revenge and Romeo and Juliet divide the week.

Mam'selle 'Awkins continues at the Walnut Street Theatre. Elfie Fay is the hit of the performance. A new feature was introduced to-night between Act II. and III., Leigh-Thorne in Le Mirage.

The Girard Avenue Theatre Stock company are giving a good production of Darkest Russia to excellent business. The Great Diamond Robbery, May 7-12.

At Forepaugh's Theatre The First Born and A Nutmeg Match were presented by the stock company to large patronage. Next week, Ruy Blas.

The Sorrows of Satan, with Charles Kent, Emily Dodd and others, is a good card at the National Theatre. Next week the season here will close with Myles McCarthy in Dear Hearts of Ireland.

At the Standard Theatre to-night the stock company appears in Camille. In the company are Beatrice Leib, Charles Hallock, Joseph Hazelton, Gus Mortimer, Harry Driscole, F. C. Stein, Paul Burns, Carrie Thatcher, Ethel Elder, Clara Turner and Nathalie Perry. Vaudeville between the acts is given by Thomas J. Quigley, Martini and the Hopkins Sisters.

Across the Pacific is a big attraction this week for the People's Theatre. John Kernell next week will close the season of the theatre.

Dumont's Minstrels at the Eleventh Street Opera House will close their season next week.

Keith's Theatre, with a costly array of stars, is drawing the usual crowds. John W. Albaugh, Jr., assisted by Beth Franklyn and Charles B. Welles, presents Trenton. Others are Flo Irwin and Walter Hawley, Adolf Zink, Zeno, Carl and Zeno, James J. Morton, Baby Lund, Dillon Brothers, the Dawsons, Picard and Bowen, Claude Thardo, Phillips and Naynon, Carl Charles, and the biograph.

The leading feature of the Grand Opera House is a magician from the West, named Carter, for whom the claim is made that he has protected by copyright the tricks done by Ching Ling Foo. The rest of the programme is excellent, including Lydia Yeamans Titus and Fred J. Titus, Lewis and Ryan, Grant and Grant, Hugh Stanton and company, Howe and Scott, Sheridan and Flanigan, Bartell and Morris, Williams and Adams, Barrington and Martell, and Mlle. Emmy's dog circus.

Paderewski will give his farewell piano recital here at the Academy of Music May 5.

Mrs. Fiske was the chief attraction at a musicale given at the Stratford last week in aid of the Samaritan Hospital.

Shakespeare's birthday, April 23, was celebrated in a quiet way by the inmates of the Forrest Home. In former years the celebration was public and held under a tent, with vaudeville features. The managers wisely determined to discontinue that old style of commemoration.

S. FERNBERGER.

WASHINGTON.

Frederick Warde at the Columbia—Bijou May Play Melodrama—Current Tattle.

(*Special to The Mirror.*)

WASHINGTON, April 30.

Frederick Warde appeared to-night at the Columbia Theatre and received a warm greeting from a large audience. Espy Williams' new play, The Duke's Jester, was the bill. The star gave a finished portrayal that brought many curtain calls. Minnie Tittell Brune was strong in the female leading role. Charles D. Herman and Frank Hennig were warmly welcomed as old friends. Others in a good company are Clarence M. Brune, Alexander McKenzie, John Sturgeon, Harry C. Barton, Charles H. Clarke, and May Warde, daughter of the star. The Lion's Mouth, The Merchant of Venice, Romeo and Juliet, and Richard III. also will be given during the week. De Wolf Hopper in The Charlatan will follow.

Viola Allen in The Christian closed a week of very large business at the New National Theatre Saturday night. Mrs. Langtry in The Degenerates opened this evening. Next week, The Maneuvres of Jane.

John Kernell in The Hustler at the Academy of Music opened to a good audience. The farce went with a vim that was pleasing. The company is clever and gives many taking specialties. Black Patti's Troubadours are underlined.

The Lafayette Square will be given over to local attractions this week. The regular season at this house practically has ended.

Among the week's musical events will be Josephine Sullivan's harp recital at the Columbia Theatre May 2, Paderewski's farewell concert at the same house May 4, Clarence Eddy's organ recital to-morrow night at the Congregational Church. Mr. Eddy will close his present tour here, as he is booked for the Paris Exposition.

Corydon Craig, once manager of Tootle's Opera House, St. Joseph, Mo., and the Tabor Grand, Denver, is located here as agent for an advertising company.

Julian Mitchell and Edgar Smith were here last week, revising A Lively Legacy.

Forepaugh and Sells Brothers' Circus tested the capacity of their tents April 25 and 26.

After a vacation of four seasons the Georgetown Amateur Orchestra has been reorganized and will give its fiftieth concert at the Lafayette Square May 3. The soloists will be Mrs. Thomas C. Noyes, soprano; Anton Gloetzner, pianist, and Henry Xander, accompanist.

Frank C. Bostock's Midway Carnival will occupy the National Base Ball Park May 8-12.

Now that the Academy of Music has become a vaudeville house, the possibility of the Bijou shifting from vaudeville to popular price melodrama is being discussed. Manager James L. Kernan, of the Holliday Street Theatre, Baltimore, is mentioned as the possible lessee.

The Choral Society operatic concert April 27 was one of the society's greatest successes. Selections from La Somnambula, Lucia, Aida, Cavalleria, Don Giovanni, Fidelio, Tannhäuser, Die Meistersinger, and Macbeth were rendered. While the soloists engaged were of a sterling quality, it remained for Mary Helen Howe, the dramatic soprano, to carry off the honors.

JOHN T. WARDE.

ST. LOUIS.

Three Theatres Closed—Current Bills—Dramatic Students Win Praise.

(*Special to The Mirror.*)

ST. LOUIS, April 30.

The end of the season with the down town theatres is near at hand. The Olympic, the Century, and Music Hall are now closed. Julia Marlowe in Barbara Frietchie was the closing attraction at the Olympic. The farewell week of the Castle Square Opera company at Music Hall was the most successful of the season of twenty-three weeks. Manager Southwell tells me that people were turned away at every performance. He said it was hard to close the season when they were packing the house at every performance, but that they had made their arrangements accordingly and would have to say *au revior* for the present. As yet nothing for another season in St. Louis is settled, but it is more than probable that we will have another extended period of enjoyable opera next season by this splendid company. Nearly all the principals of the Castle Square Opera company will continue with that organization until the middle of Summer. Director Savage has decided to stretch out his seasons in Chicago and New York. Until that time Yvonne de Treville, Grace Golden, Gertrude Quinlan, Mary Linck, Joseph Sheehan, Miro Delamotta, Homer Lind, Adelaide Norwood, Selma Kronold, Marie Mattfeld, Barron Berthald, Harry Davies, William Mertens, Harry Luckstone, E. N. Knight, E. Eloise Morgan, Mary Carrington, Belle D'Arcy, Catherine Condon, Reginald Roberts, Frank Moulan, Charles Meyers, and Francis J. Boyle will be retained. Yvonne de Treville and her mother will retire to a New England watering place by the middle of July. Mr. and Mrs. Sheehan will Summer in the East at some quiet watering place. Rhys Thomas has already stopped singing and will remain in New York. W. W. Hinshaw will not sing after the St. Louis engagement closes, but will rest. Maud Lillian Berri will remain in California all Summer. Maude Lambert will sing only off and on during the Chicago-New York-Brooklyn engagement. Alma Powell has retired for the Summer, and Bernice Holmes has gone to San Francisco to rest.

This is the last week of the season at Hopkins'. The stock company is appearing in Uncle Tom's Cabin, with Maurice Freeman as Uncle Tom, Victory Bateman as Eliza, and Nadine Winston as Topsy. In addition to the stock company Manager Gumpertz has engaged about forty trained negro vocalists and dancers.

For the farewell week at the Grand Manager Geserich has For Fair Virginia, with the following in the cast: Russ Whytal, Helaine Hadley, Angeline S. Pullis, Isabella Barriscall, C. H. Geldart, Charles Halton, and William C. Hartman.

Down at Havlin's we have Chattanooga, which has been at this popular house before. Next week's attraction, A Barrel of Money.

Watson's American Burlesquers are playing a return engagement at the Standard. W. B. Watson and Jeannette Dupre are still heading this company. Next Sunday, Little Egypt.

On the Columbia's bill for this week are the Seven Reed Birds, Josephine Sabel, the Mignani Family, Grant and Norton, Lotta Gladstone, Zazell and Vernon, Charles W. Young, the Leonards, Newhouse and Kollins, Wills and Barron, Alfred Holt, the Alcidos, and the kinodrome.

Abe Iralson, who has been connected with the Olympic for eight years, for four of which he has been head usher, severed his connection with Manager Short's house Saturday night. Mr. Iralson graduated from the Barnes Medical College a few days ago and will enter the office of one of the leading railroad surgeons of the city.

Nellie Braggins, who has had a successful season with the Three Little Lambs, returned home Saturday.

Angeline S. Pullis, a St. Louis girl, who is at the Grand this week, has been engaged by Manager Hawley, of For Fair Virginia, for the next five years.

J. A. Streeper, door-keeper at the Olympic, will fill a like position for Manager McNeary at Uhrig's Cave this Summer.

Charles M. Southwell, the resident manager of the Castle Square Opera company, was presented by the attaches of the organization with a gold locket set with diamonds and rubies.

James Rohan, baritone of the Apollo Club, sang Valentine in the Castle Square Opera company's production of Faust Thursday evening at Music Hall, and scored a hit.

The opening of the base ball season has hurt the matinee business very much. The St. Louis-Pittsburg game on Sunday drew 23,000 people, and the week day business has been large.

Ability of a high order was shown by several of the pupils of Guy Lindsley's school of dramatic instruction and elocution in rendering The Two Orphans and Aroused at Last at the Fourteenth Street Theatre Wednesday night. A large audience greeted the young Thespians, and applause was hearty and frequent. The Two Orphans was excellently staged and well cast. The participants, as a rule, showed good judgment in costuming and make-up. Only the most captious would be disposed to find fault even with the acting of minor characters. Marie Miller as Henriette was particularly good. Miss Miller excelled also in make-up. As Louise, the blind sister, Alice Collison made a most favorable impression, and Lavinia Thomas made a striking La Frochard. Martin R. Sweeney as Pierre acquitted himself with distinction. As the Marquis de Presles Richard W. Forrester deserves special praise. In Aroused at Last particularly meritorious work was done by Margaret Shannon, Lavinia Thomas, and Mr. Forrester. The other parts in the two plays were well sustained by Howard Shultz, Arthur J. Price, Evans S. Arthur, Retta Holland, Florence Daues, Whitman S. Perkins, Margaret L. Sandusky, Wilbur Royce, and Mr. Lindsley, who played Armand.

J. A. NORTON.

EDNA PHILLIPS.

Edna Phillips, whose portrait appears above, has been on the stage but three years, and of these the last two have been spent in E. H. Sothern's company. In The King's Musketeers she played Gabrielle; in The Sunken Bell, the first fairy, and in The Song of the Sword, Peppina. In all of these parts she was thoroughly adequate, and clearly demonstrated her ability to do much more important work than has thus far fallen to her share. Miss Phillips, who is a Canadian, made her dramatic debut in The Moth and the Flame. Then she originated the part of Dolly Dalton in A. M. Palmer's play, That Man. After this she became one of the Frohman forces, of which, as already mentioned, she has been a member for two years.

BALTIMORE.

A Lively Legacy Pleases—Benefit for Edgar Strakosch—Musician Drops Dead.

(*Special to The Mirror.*)

BALTIMORE, April 30.

A Lively Legacy, the latest Hanlon success, from the pen of E. E. Kidder, drew a large house at Ford's Grand Opera House this evening. The play has an amusing plot and is a marvel of mechanical and spectacular art. The company includes Laura Joyce Bell, May Vokes, Lottie Linthicum, Elsie Esmond, Edna Brothers, James

THE BROTHERS SHIPMAN.

The above picture represents the managerial trio, the Brothers Ernest, Fred and Joseph Shipman, who have won distinction this season by the remarkable feat of making a Shakespearean company pay in the Eastern and New England States. They have a method of securing business distinctly their own, and their tour has brought out a continuous series of large and well pleased audiences. Their present season will close on or about July 12. By arrangement with Daniel Frohman they will present The Prisoner of Zenda in Canada next season, at the same time continuing their Shakespearean company in the Eastern States. The brothers have had a considerable theatrical experience, both in this country and abroad, and their concentrated triple management insures success to almost any venture.

Bankson, William Blaisdell, Thomas McGrane, Oscar L. Figman, Charles Sturges, Charles B. Hawkins, Walter Fernauld, Albert Mahar and Taylor Granville. Next week, A Temperance Town.

Broadway to Tokio is the attraction at the Academy of Music. The fun of this musical travesty is from the pen of George V. Hobart and most of the score was written by A. Baldwin Sloane, both of whom are Baltimore boys. The presentation was on a lavish scale and was in all respects very enjoyable. Weber and Fields' company will follow.

King of the Opium Ring is the week's attraction at the Holliday Street Theatre. It is presented by a competent company. A Young Wife is the underline.

A series of entertainments will be given this week at the Academy of Music Concert Hall by Zanoni, a Russian mind reader.

Prominent citizens and friends have determined to show their appreciation of the efforts of Manager Strakosch at Music Hall, and will give him a complimentary testimonial on Saturday, May 12. Mr. Strakosch has done a great deal toward bringing great artists to Baltimore, but the pecuniary results have not been always satisfactory.

Lizzie Morgan, of the Lyceum Theatre Stock company, will spend her Summer resting at various resorts near New York. At present Miss Morgan is visiting friends in this city.

Calvé gave a great performance of Carmen at Music Hall last week.

Just as the curtain was about to rise on the opera of Carmen at Music Hall last week Joseph Penzkofer, a cornetist in the orchestra, fell from his chair dead. The doctor pronounced apoplexy the cause of death. Mr. Penzkofer was about fifty-five years of age and leaves one son. He was thought to live in Chicago.

HAROLD RUTLEDGE.

CINCINNATI.

Castle Square Company at the Grand—Pike Stock's Farewell—The Musical Festival.

(*Special to The Mirror.*)

CINCINNATI, April 30.

The Castle Square Opera company inaugurated a season of grand opera at the Grand to-night, opening in Faust. Both the St. Louis and Chicago contingents have been drawn on and the orchestra considerably augmented. A pleasing rendering of the opera was given and it was highly enjoyed by the good house in attendance. During the week Carmen, Romeo and Juliet, Lohengrin and Il Trovatore will be sung. The following attraction, Uncle Tom's Cabin, marks the close of the season.

The Walnut opened last night for its last week with Edward Favor and Edith Sinclair in My Innocent Boy. It is an amusing skit that greatly pleased the patrons.

The final appearances of the Pike Stock company Saturday were marked by an enthusiasm seldom witnessed in this city. The favorites were called before the curtain many times and most of them responded with speeches. Hobart Bosworth and Lizzie Hudson Collier, the leading people, made their last appearance. Their places will be filled by Byron Douglass and Sarah Truax, both of whom have been rehearsing the week past for The Wife, in which the company will open its Spring season at Detroit.

A Grip of Steel is at Heuck's, receiving the approbation of the audiences.

Adelaide Warren will be with the Pike company this Summer making her initial bow in Detroit in the role of Kitty Ives in The Wife.

Rose Cecilia Shay, who has just been engaged by the Castle Square company, is the daughter of Hon. Thomas F. Shay, the prominent lawyer of this city, who has an extensive practice among theatrical people. She will make her debut Thursday night as Azucena in Il Trovatore.

The fourteenth biennial musical festival will be held at Music Hall, May 8-12, under the direction of Theodore Thomas. The soloists will be Madame Sembrich, Madame Schumann-Heink, Ben Davies, David Bispham, Mamie Hissem De Moss and Louis Ehrgott. The chorus of over four hundred voices has been rehearsing for two years under the direction of E. W. Glover.

The Pike company will spend two months in Detroit and then go to St. Paul and Minneapolis for long engagements. WILLIAM SAMPSON.

ENGAGEMENTS.

Chauncey L. Southern, with the Empire Stock company, opening at Topeka, Kan.

John W. Jess, John and Bertha Gleeson, re-engaged for A Hot Old Time (Western), next season.

Harry Short, with A Pair of Black Eyes company, for a Spring tour.

Mr. and Mrs. William H. St. James, with Maloney's Wedding, for next season.

William Fullwood, as manager, and James Wall, as representative, of Old Si Stebbins.

Thomas M. Hunter, for The New Minister.

Mrs. J. L. Saphore, John Germon, Hugh Ford, Marion Berg, May Tyrrell, and Eleanor Browning, for The Son of Carleford.

Agnes Friell, for The Sign of the Cross.

George Morehead, with J. D. Flynn's Sappho.

☞ **Julia Morrison a hit.**

THE STOCK COMPANIES.

Manager H. R. Jacobs announces that the Summer season at the Lyceum, Albany, will open May 14, when the Mortimer Snow and E. J. Heron Stock company will open a season, appearing in The Sporting Duchess, to be followed the latter part of the week by The Lost Paradise. David Traitel is engaging the company.

The Frederic Bond Stock company will begin its second Summer season at Proctor's Leland, May 14, continuing there until the regular Fall and Winter season opens. Among those engaged are Messrs. Courtney, Kingdon, Frankel, Albion, Smiley, Adelaide Keim and Eva Vincent.

Ethel Barrington has signed with Snow and Heron for their stock company.

⁂

The Thanhouser Stock company at the Academy, Milwaukee, achieved the triumph of its career last week in Quo Vadis. It became necessary to stop selling even standing room on the opening night, and this sort of business continued through the week. On Thursday, Manager Thanhouser decided to extend the run for another entire week, thereby making the longest run ever recorded in this city. All the scenery is new, and the critics compare the production very favorably with that of the Whitney company recently seen at the Davidson Theatre. Frederick Hartley is playing Petronius; Eugene Moore, Vinicius; John M. Sainpolis, Tigellinus; R. C. Chamberlin, Nero, and Eva Taylor, Lygia. William Yerance is the Chilo; Mary Emerson, the Acte, and Julia Blanc, the Poppæa. The company's new ingenue, Antoinette Walker, is making her first appearance as Eunice. She has made a most favorable impression.

Edith Evelyn, late of Richard Mansfield's company, has been engaged for the Thanhouser company.

⁂

The long and successful engagement of the Valentine Stock company at St. John, N. B., closed last week. At the one hundredth performance, April 21, the house was crowded. A photograph of the company was given away as a souvenir. The play presented was Richelieu, with Edward R. Mawson in the title-role, Jessie Bonstelle as Julie, and Jack Webster as De Mauprat. For its final week the company produced The Lady of Lyons, Bootles' Babies, Young Mrs. Winthrop and The Jilt.

⁂

Wright Huntington recently closed a successful season with the Woodward Stock company, Kansas City, and at the farewell performance fifty-three matinee girls presented him with a unique sofa pillow, covered with linen and embroidered with the names of the fair donors, and inscribed: "To Wright Huntington, Our Favorite, From the Matinee Girls of Kansas City."

Mr. and Mrs. Harry Beresford (Emma Dunn) will leave the Woodward Stock company this week and go to Europe for the Summer, rejoining the company in September.

⁂

The Thompson Stock company opened at the Clunie Opera House, Sacramento, Cal., April 15, in Monte Cristo, scoring a success. Daniel Vinton's Edmond Dantes was highly praised. Reta Villiers has joined the company as leading woman.

⁂

The Summer theatre now under construction at Lake Contrary, near St. Joseph, Mo., will be open June 24 under the management of Charles W. Young. Mr. Wilson Enos, of the Woodward Stock company, Kansas City, will be stage-manager. A first-class stock company is being formed. George Farren has been engaged for the season and negotiations are now pending with other first-class people.

⁂

The engagement is announced of George Bloomquest, juvenile of the Neill Stock company, and Rose Swain, teacher of Latin and Greek in the University of Minnesota. The wedding will occur shortly in San Francisco, where the Neill company is playing.

⁂

The Meffert Stock company for its closing week played Sapho April 23-28 to large and enthusiastic audiences. As Fanny Le Grand, Jessaline Rodgers presented a beautiful picture. Much praise is due Miss Rodgers for the intelligent and artistic way in which she handles the part. Miss Rodgers' conceptions are always true and she imparts to her work much force and feeling.

⁂

During a performance of Sapho by the Baldwin-Melville Stock company at the Grand Opera House, New Orleans, last week, the odor of smoke from a fire in a neighboring yard well nigh caused a panic in the audience. A speech from Manager Baldwin finally reassured the patrons.

⁂

In commemoration of Dewey's victory two years ago the Hopkins Chicago Stock company is this week presenting Dewey, the Hero of Manila. The famous battle is refought in good style, and the whole company is included in the cast.

Harry Burkhardt closed his engagement with the Hopkins Chicago Stock company last week and will return to New York at once.

⁂

Maude Edna Hall has been specially engaged to play Sapho with the Bowdoin Square Theatre Stock company, Boston.

⁂

Bertha Creighton has been engaged as leading woman with the Girard Avenue Theatre Stock company, Philadelphia, for the rest of the season.

⁂

There will be a stock company at Williamsport, Pa., this Summer. Lawrence Barbour will manage it for a street railway company.

CUES.

Dick Ferris spent Easter week in New York, securing plays for next season and looking after bookings in connection with his interests. Next season he will place two companies upon the road, Ferris' Comedians and the Grace Haywood company. They will play only cities and the larger towns in the middle West, and he expects to parallel with both companies the success his organization has met with this season. Out of his season of thirty-two weeks Mr. Ferris states that he has broken twenty-eight records, which shows the growing popularity of his attraction and reflects credit on his management.

May Vokes, as a German servant, is credited by the critics of Albany, N. Y., with having made the hit of the performance of A Lively Legacy, that had its first production in that city on April 17.

William Miller Farnum has recovered from his recent illness and will resume his professional work during the coming season.

Charlotte Winnett, who recently closed a successful season with Jacob Litt's In Old Kentucky, is visiting relatives in Chicago.

George W. Winnett has closed his season with Carl Haswin's attractions, and is resting at his farm on Long Island.

The Counterfeiters, a new sensational play by Charles P. Rice, will be produced Sept. 4, and will be sent on the road for the season.

Sam and Dick Bernard will star in a new farce now being written by John J. McNally.

Amelia Summerville will probably be a member of one of the local stock burlesque companies next season.

☞ **"A Day of Reckoning a hit."**

LETTER TO THE EDITOR.

CHICAGO, April 28, 1900.

To the Editor of The Dramatic Mirror:

SIR.—The piece to be played at the Lyric Theatre, Chicago, next week, and advertised as my comedy of Too Much Money, is not mine in any sense. The use of the title, Too Much Money, is unauthorized by me. The comedy, Too Much Money, written by me, has been purchased by Levi Brothers, and they have the sole right to use the name and produce the play. The Lyric Theatre play is a compilation of the old book farce, My Turn Next, and two other old farces. Too Much Money is an entirely original comedy and cannot be obtained by any stock company.

That the Lyric Theatre comedy should be announced on the billboards and in the newspapers as mine is a piece of unexampled nerve on the part of the management of the theatre. It is misleading and tends to bring discredit upon my name as an original playwright.

Sincerely and faithfully yours,

EDWARD OWINGS TOWNE.

OBITUARY.

Henry Andrew Gardiner, professionally known as Gardiner Coyne, died at Dublin, Ireland, April 7, after a short illness. He was born in Dublin in October, 1839, and came to this country when a young man, making his professional debut at the old Troy Museum, where he remained three seasons. In 1854 he joined the famous Arch Street Theatre company, Philadelphia, under the management of William Wheatleigh and John Drew. His first appearance was as Herbert Carol in The Wandering Minstrel. After a short engagement at this house Mr. Coyne starred in Irish plays with his sister, Mary Anne Gardiner, they being known as the Irish Boy and the Yankee Girl. It was at this time that he took the name of Gardiner Coyne. In 1862 he returned to his native land, where he remained. He was the author of a number of Irish plays, and was a cousin of John and Frank Drew. His sister Mary Anne married Willis Page, and is living at Asbury Park. Another sister, Lizzie, became the wife of a Mr. Stokes, and retired from the stage and was later killed accidentally.

Ernest Krackowizer, son of Dr. E. W. Krackowizer, died in Pittsburg on April 13, of pneumonia, aged nineteen years. He had made many warm friends in front and on the stage, as office and programme boy at the Davidson Theatre, Milwaukee, during the seasons of 1892-'93, and 1893-'94. During the next two seasons he went with his father ahead of Julia Marlowe, and quickly became expert in bill room, office and newspaper work. After a brief period at school he went into newspaper work in Milwaukee, and later at Elmira, N. Y. Then he went into a bicycle factory to study machinery and lathe work to prepare himself as apprentice at the Mergenthaler linotype factory in Brooklyn, which he entered last October. Here he was to have remained six months; instead he graduated in six weeks, and was secured by the Pittsburg "Post." He had a wide professional acquaintance. The remains were buried beside those of his grandfather in Dale Cemetery, Sing Sing, N. Y., on April 15.

Oscar W. Dibble, husband of Alma Chester, and manager of her company, died on April 24 at Yonkers, N. Y., of pneumonia. Born at Westfield, Mass., forty-two years ago, he had managed Mora for twelve years, and later had directed the tours of Maude Hillman. Five years ago he assumed the management of Alma Chester, and a year later they were married. Mrs. Dibble, who was in Hoboken, N. J., with her co., had been seriously ill, but left at once for Yonkers upon learning of her husband's death. Reaching Yonkers, she was overcome by nervous prostration. The remains of Mr. Dibble were buried on April 26 at Westfield, Mass., the Springfield Elks conducting the ceremonies.

Agnes Connolly, sister of Musical Director Charles Connolly, with Belle Archer in A Contented Woman, died at her home in Brooklyn on April 22 of asphyxiation. Escaping gas during the night overcame her, and she was found dead. The remains were interred on April 25 in Calvary Cemetery. Mr. Connolly left the company at Joplin, Mo., and reached home in time for the funeral. Within the past few years Mr. Connolly has lost his mother, two sisters, brother-in-law, nephew, and niece.

William McCready died in this city on April 28 of dropsy. He had played responsible parts for some thirty years in representative touring companies, and was one of the original American travelling company in The Silver King. He was about fifty years of age. Funeral services were held on April 30 at the Fund rooms, and interment was made in the Fund plot at Evergreens Cemetery.

Margaret Ann Eagle, mother of Oscar Eagle, died suddenly at her home, Gallipolis, O., April 17, of heart failure, following an attack of paralysis. Mrs. Eagle was seventy years old and a widow. Oscar Eagle, who is with Viola Allen's company, was playing in Cincinnati at the time of his mother's death, and left at once for Gallipolis.

R. J. Hunter, musical director for the Krause-Taylor company, died of pneumonia, after a week's illness, at the Aiken Hospital, Paris, Tex., April 22. The remains were shipped to Yokum, Tex., the home of Mr. Hunter's family, for interment. Minnie Morris, of Paris, took Mr. Hunter's place with the company.

Joseph Penzkofer, cornetist, died in Baltimore on April 23, of apoplexy, aged fifty-five years. He had been engaged for the orchestra for the Maurice Grau Opera company's production of Carmen and expired suddenly just before the performance began.

Manager J. Al. Sawtelle, of the Sawtelle Dramatic company, mourns the loss of his mother, who died at her home in Rochester, N. Y., on April 20, aged seventy-four years.

William Cross, of Liverpool, England, the well-known dealer in wild animals, died on April 7.

Born.

DUPUIS.—A son to Mr. and Mrs. Eugene Dupuis (Mae Massoney), in Chicago, Ill., on April 27.

Married.

DE GIVE—RENSFORD.—Henry de Give and Kate Rensford, April 28.

FORD—PARSHALL.—H. Munroe Ford and Mary Louise Parshall, in Syracuse, N. Y., on April 26.

GARDINFR.—Henry Andrew Gardiner (Gardiner Coyne), in Dublin, Ireland, April 7, aged 61 years.

LEVY—BARTHOLD.—Harry Levy and Anna Barthold, at Hallowell, Me., on April 24.

McCREADY.—William McCready, in New York city, on April 28.

SILVER—REINERT.—J. V. R. Silver and L. Sylvia Reinert, at Eau Claire, Wis., on April 17.

TAGLIAPIETRA—TOWNSEND.—Giovanni Tagliapietra and Margaret Townsend, in New York city, on April 27.

Died.

CARDOWNIE.—At New Haven, Conn., by drowning, J. W. Cardownie, of Scotland, aged 48 years.

CLERISE.—At New Haven, Conn., by drowning, on April 26, Vivian Clerise (Mrs. Carl Weizelbaum), of the Clerise Sisters, aged 21 years.

CONNOLLY.—Agnes Connolly, in Brooklyn, N. Y., on April 22, of asphyxiation.

DIBBLE.—O. W. Dibble, at Yonkers, N. Y., on April 24, of pneumonia, aged 42 years.

EAGLE.—Margaret Ann Eagle, at Gallipolis, O., April 17, of heart failure, aged 70 years.

HUNTER.—R. J. Hunter, at Paris, Tex., April 22, of pneumonia.

KRACKOWIZER.—Ernst Krackowizer, in Pittsburg, Pa., on April 13, of pneumonia, aged 19 years.

NICHOLL.—At Bellevue Hospital, New York City, on April 23, Frank Nicholl.

PENSKOFER.—Joseph Penskofer, in Baltimore, Md., on April 23, of apoplexy, aged 55 years.

☞ "A Day of Reckoning a hit."

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DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

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HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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NEW YORK - - - - - - - MAY 5, 1900.

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DISCONTINUED.

On Friday, Nov. 19, 1897, the complaint in an action for libel instituted by the six persons composing the partnership known as the Theatrical Trust or Syndicate was served on Harrison Grey Fiske, editor and proprietor of The Mirror. The answer in this suit was served on the plaintiffs' attorneys on Thursday, Jan. 6, 1898. An order of discontinuance of the suit was issued on April 18.

All of these legal papers are published in this number of The Mirror, and although the complaint and answer have been printed before, they are interesting enough to repay a second perusal on the dropping of the case by the plaintiffs, Hayman, Frohman, Klaw, Erlanger, Nixon, and Zimmerman.

This case was instituted by the plaintiffs as one of a series of actions intended to intimidate the editor of The Mirror, and to stifle a free discussion of a partnership characterized by the copartners thereof as a "private business," the same being an attempt to control the first-class theatre interests of the United States of America. The Mirror has contended from the first, and it still contends, that such an enterprise was not and is not a private enterprise, but one involving the conduct of a great public institution, and thus one of great public as well as of vital professional interest.

When this suit for alleged libel was instituted against The Mirror, there were many threats made by those interested in its prosecution as to what would be done to this journal for its action in airing the operations of this so-called "private business," and explaining the exact policies and purposes of the persons engaged in conducting it. The spokesman of the partnership, or "pool" or "syndicate," as it was later called in court, or Theatrical Trust, as it was popularly named, in an interview later in the *Telegraph*—to wit, on March 8, 1898—volunteered this statement:

> The fight has just commenced, and it will be to a finish. Before we are through we intend to make Mr. Fiske prove his allegations or publicly acknowledge his mistake.

And in the *Herald* of the same date the same spokesman said:

> We are going to fight this matter to the bitter end. Our private business has been the subject of constant and unwarranted attack, and we intend to test the limit to which such things can go.

That was over two years ago. The Mirror has been not only ready, but eager at all times since the joining of issue in this case to thoroughly thresh the matter out in open court. No pretense of legal unreadiness and no motion for delay of this case has ever proceeded from the defense. The case never has been pushed in court, and it is evident that the plaintiffs never had any intention to try it.

The opposition of The Mirror to the partnership, "pool," Trust or Syndicate that has manipulated theatrical interests in this country mainly for its own pecuniary gain was based and still is based on the holding that any attempt to monopolize such interests was and is in every way detrimental to the well being of the theatre.

The press of this county during the years of this controversy has quite generally discussed this matter pro and con. A great majority of the newspapers that have discussed the matter have held with The Mirror. The comparatively few newspapers that have taken the side of the partnership, "pool," Trust or Syndicate, so variously called, have in the manner and the matter of their arguments clearly confessed the reason for those arguments.

The newspapers here and there throughout the United States that have upheld and furthered the contention of The Mirror have clearly been justified therein, as this journal has been justified in its course; and like this journal, they will continue to throw the light of publicity upon a combination that militates against the best interests of the theatre.

UNDISCRIMINATING CRITICS.

The perfectly legitimate criticism of indecent plays by the press of the country seems to have stirred up the more rabid and irrational of the clergy to new assaults upon the theatre, which they attack with all their ancient enmity. Not even the discriminating sermons of clergymen that recognize the fact that the theatre has admirable features as well as bad features have any effect to temper the declarations of the radicals, who do not hesitate to sacrifice truth in their malice.

One Rev. A. C. Dixon, who preaches regularly in Brooklyn, recently delivered a sermon in Baltimore in which he made this amazing statement: "There is not a clean theatre on earth. Every one of them is a pile of dirt. The stage is vile and bad in every place." A Boston clergyman, the Rev. F. W. Hamilton, at about the same time said this: "The drama is good or bad, according to the use that is made of it, which is also true of other things, including religion. Taking the drama as a whole, it has been as helpful as any kind of literature. I believe that it does some men as much good to see a good play as to hear a good sermon." These are two widely differing opinions, yet there are few persons that would hesitate to take that of the Rev. Mr. Hamilton as the correct one. Moreover, the Rev. Mr. Hamilton strikes the Rev. Mr. Dixon a stinging blow when he says that religion, as well as the drama, is good or bad, according to the use made of it. The Rev. Mr. Dixon, in his remarks on the theatre, uses religion as a vehicle for slander and untruth.

And here is another parallel: At Des Moines, Ia., the other evening, one Rev. E. L. Eaton, in the course of a long tirade against the stage said: "The theatre, the brothel, the saloon, and the gambling house go hand in hand. They form a coterie which is inseparable." Yet here is the *Congregationalist*, a denominational journal of influence, that says:

> The church and the theatre, as institutions, ought to understand each other better. Both appeal strongly to the emotional life and depend on it largely for their success. The church appeals to it to stimulate men to the noblest service; the theatre to secure the largest returns in money. But the church is not above temptation to the lower purpose, as witness the advertisements of services, the prominence of musical entertainment, and occasionally of dramatic display in connection with public worship. The elaborate ritual of some churches addresses the emotions through the eye and ear as effectively as the scenery and music of some theatres. The church condemns theatres which corrupt public morals, and ought to do so with all the emphasis of which advocates of right living are capable. But the church cannot consistently condemn the dramatic instinct in men, nor forms which appeal to it worthily. Theoretically, the theatre is as legitimate as the public service of the church. Nor can the church afford to ignore the theatre as it exists when more than half of the people of our cities patronize it with greater or less regularity. If there are actors and actresses—and we believe there are—who are striving to make their profession honorable, no Christian should be indifferent to their efforts or be without faith that they may succeed.

No person that respects sanity and truth would hesitate to condemn the Rev. Mr. Eaton as insanely untruthful, for his slander illustrates a fanaticism that is but one form of insanity. And no one can deny that the statements of the *Congregationalist* are just and Christianlike. There is as great a difference between a just and an unjust clergyman as there is between a good and a bad play.

THE REVOLT AGAINST VILE PLAYS.

The Chief of Offenders.

Chicago Times-Herald.

Any one of a dozen vulgar farces sent out by Charles Frohman, greatly to the detriment of his reputation, has contained more real offense to decency than all the plays I have named above put together, for the obvious reason that these farces are a pander of licentious suggestion and have no other end in view. They make vice funny, scout the marriage relation, epitomise vice in low quarters, and create the impression that to be smart and up to date the young and the old must continuously sow wild oats and indulge in intrigue. The most sacred relations of life are brutally vulgarised, and gaping crowds are invited to observe how roues and semi-respectable women deport themselves when the restraints of decency are thrown to the winds. There is but one attitude to be assumed toward this practice of demeaning the stage by introducing objectionable and indecent plays. It must be reformed altogether. There can be no halfway measures. One vulgar play damages the reputation of the stage more than twenty good plays can repair, and now that the issue is joined it should be fought out until managers are given to understand that it is no more respectable to manage disreputable productions than bawdy houses.

—

Good Results.

Chicago Evening Post.

As a result of the Gotham action several other towns and cities have rebelled against the production of Sapho, and Mrs. Langtry has deemed it wise to cancel dates for The Degenerates. It would be well if more cities took action that would have similar results, although at best the police censorship idea is likely to be ephemeral. The real benefit must come from the education of the public; the people must be made to realise the real character and tendency of the plays they have supported and the serious harm they are doing to art. They must see the matter in its true light. Then such pieces as Sapho, The Profligates, Zaza, The Degenerates, and The Second Mrs. Tanqueray will be withdrawn for lack of support, and there will be an era of clean plays.

—

An Effective Warning.

Rochester Herald.

The amusement managers are wise in their generation. They are well aware of the fact that public sentiment is like the tumble-weed of the Western prairie—that it will grow sterner as it acquires breadth and movement. The barring of shady plays in even two or three cities is sufficient to warn them that they are in shoal water and that another course is the safest one. They will no longer put their money in expensive theatrical ventures which an aroused public opinion may speedily kill. Nor will actors and actresses of reputation—who can afford to decline—accept engagements which require them to abase their talents.

—

Drive Out the Shovel-nosed Sharks.

Philadelphia Ledger.

Considering the great number of offensive and obnoxious plays which have been presented during recent seasons to the public, it may not be wholly unreasonable for the lovers of clean, wholesome stage performances to fervently wish that the shovel nosed sharks, of which there have come to be so many in the sea of dramatic vice, may be driven out of it for the protection of the playgoer and the regeneration of the theatre.

—

Boycott Bad Plays.

Los Angeles Times.

As soon as we make up our minds to boycott the dramas that pander to depraved appetites, our theatres will become a different place, and the lives of the theatrical profession both safer and more agreeable to its better representatives. There are moral sores and ulcers no more belonging to art than the physical ones do.

—

A Halt Should Be Called.

Topeka Capital.

The crusade begun against indecency on the stage in New York has extended so far and so rapidly as to demonstrate a general public sentiment that the degradation of the stage and the prostitution of the drama have gone far enough and a halt should be called.

—

A Lesson to Certain Managers.

Philadelphia North American.

The object of the protest against Sapho is not so much to impose pains and penalties upon Miss Nethersole as to draw a line of decency which theatrical dealers in sensations must not cross. Happily there are signs that this object is being accomplished.

—

The Movement Deserves Encouragement.

Philadelphia Evening Telegraph.

The true interests of art can suffer no harm by the purification of the drama, and the movement in favor of a cleaner stage deserves every encouragement from the right-minded people of this and of every other civilized community.

—

A Theatrical House-Cleaning Necessary.

Louisville Commercial.

The Sapho case will be valuable in more ways than one. It will bring prominently forward in the minds of the people the necessity for a theatrical house-cleaning which has, alas! been delayed too long already.

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THE THEATRICAL TRUST.

Will They Fight Each Other?

Brooklyn Eagle.

Of course, if there are to be two rival organizations controlling circuits of theatres, there will always be traveling companies anxious to pit one against the other to secure the highest percentage of receipts. These possibilities lie in the coming dissolution of partnership. That they will be realized is doubtful, because both sides of the competition have had ample experience of the advantages of combination and absolute control of terms to be paid and of time. Of course, they understand better than outsiders that when the control ceases to be absolute all sorts of competition and rebellion will spring up. The foundation principle of the theatrical business seems to be not only to make money yourself, but to prevent your rivals from making any, whenever that is possible. Therefore, it seems very unlikely that these managers will split the business wide open to free competition. The reorganization is a year off yet, and that will give ample time to arrange a system under which the continuing and retiring members can live without fighting.

—

Trouble Over the Spoils?

New York News.

The town is full of rumors of fight in the Theatrical Trust—that splendid, immaculate combination that was going to provide America with the sort of dramatic art it should have. There seems to have been trouble over the spoils, for there is a falling out, and Al. Hayman and Charles Frohman will endeavor to run the trust themselves hereafter. Mr. Hayman announced that the syndicate would be reorganized, with Nixon and Zimmerman left out. Nixon and Zimmerman, it appears, were preparing for the event, for they have secured desirable theatres and allies. The trust, which appeared to have gobbled up independent theatrical enterprises, will at last have to fight for existence, and a hot and merry war to the outsiders it promises to be.

—

Illustration of an Interesting Theory.

Chicago Evening Post.

The present outlook is for a lively warfare in theatricals very soon. Any way the affair turns the public will profit. No one will be able to establish a monopoly in the theatre in the future in any event, and the illustration of the theory that a vicious trust must of necessity kill itself is decidedly reassuring.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of The Mirror *will be forwarded.]*

M. L. S., Rochester, N. Y.: Charles T. K. Miller, of the New York *Evening Journal*, has compiled a list of the real names of theatre folk.

G. S. R., Ramsey, Ill.: The locations of the New York theatres are given in The Mirror's list of current amusements in the city.

R. M., Chicago.—Write to the Librarian of Congress, Washington, D. C., and you will receive circulars giving the information you desire concerning copyrights.

F. C., Brooklyn: 1. Olive White is still with Chauncey Olcott, but has been out of the cast for two weeks because of illness. 2. Managers customarily supply the costumes of chorus and extra people.

E. C. P., Lowell, Mass.: 1. Lillian Samuels has understudied Alice Nielsen this season. 2. The 10-20-30 experiment has been tried in this city. 3. Alfred Cohen (Alan Dale) writes for the New York *Journal*.

Londoner, New York: Emma Abbott first appeared in London at Covent Garden on May 2, 1876, as Maria in La Figlio del Reggimento. Madame Jannuschek made her London debut at the Haymarket Theatre on April 26, 1876, as Medea.

Vaudeville, Hartford, Conn.: The Hawkshaw the Detective sketch is in J. Melville Janson's Cyclopædia of Comedy. The book may be obtained from Mrs. J. Melville Janson, who can be addressed care of the International Printing Company, 304 Chestnut Street, Philadelphia.

Irish, Pittsburgh: The first playhouse of importance in Dublin, Ireland, was the Smock Alley Theatre, built by John Ogilby, about 1661, where now stands the present Church of St. Michael and St. John. An earlier Dublin theatre, also owned by Ogilby, was located in Werburgh Street.

Daniel Emery, Lowell, Mass.: "Will you inform me how I can procure a copy of "Players of the Present," which has been issued by the Dunlap Society, and also the price of the same?" The book is not printed for public sale, but is among the publications of the Dunlap Society made for the members of that society.

M. A. W.—The Belle of New York was first produced in New York at the Casino on Sept. 28, 1897, with Dan Daly, Harry Davenport, David Warfield, George Fortescue, William Cameron, George Schiller, Edna May, Phyllis Rankin, Ada Dare, Marie George, Babette Rodney, and Paula Edwardes in the cast.

D. E. R., Racine, Wis.: 1. Probably the quotation to which you refer was the story told by Alfred Bunn, once manager of Drury Lane Theatre, London, who said that an English gentleman, greatly venerating Shakespeare, placed upon a cabinet, containing a copy of an early edition of the bard's works, this inscription: "To authors, thou shalt not steal; to critics, thou shalt not bear false witness; to actors, thou shalt do no murder." 2. Alfred Bunn died at Boulogne on Dec. 20, 1860, aged 62 years.

A. W. G.: 1. The first performance of The Mikado in America was given by a small company at the Chicago, Ill., Museum, on June 29, 1885. The first American presentation in a regular theatre occurred on July 6, 1885, when Sydney Rosenfeld's company sang the opera at the Grand Opera House, Chicago, with the following cast: Mikado, J. N. Herbert; Nanki-Poo, Signor Montegriffo; Ko-Ko, Roland Reed; Pooh-Bah, Herbert Archer; Pish-Tush, George Broderick; Yum-Yum, Alice Harrison; Pitti-Sing, Belle Archer; Katisha, Emma Baker. 2. Lenore Snyder played Patience to Henry E. Dixey's Bunthorne at Palmer's Theatre, New York, on Aug. 30, 1892.

LETTER TO THE EDITOR.

Dislikes the Two-Weeks Clause.

St. Louis, Mo., April 18, 1900.

To the Editor of The Dramatic Mirror:

Sir.—An unknown, poor and stranded player addresses you in the hope that his protest against an existing unjust condition in his profession may bear good and necessary fruit through the powerful influence of your worthy paper—namely, the two-weeks clause in the theatrical contract.

I had this customary contract, and was left here weeks ago by a representative company, having been notified simply, "Your services are no longer required." No reasons were given, as none existed, and the manager therefore did not add the word "liar" to his already unclean record.

No other engagement could I secure, and consequently I've walked the streets.

Why does not The Mirror add a glorious milestone to its record by securing the adoption of a contract by managers and players by which this obnoxious feature is entirely eliminated? Rarely do the actors profit by it, but the dirty and scoundrelly managers almost invariably do, and they always resort to it if it suits their purse.

Yours very truly,

W. F. Winton.

THE USHER.

Although the mixed bill at the Metropolitan last Wednesday evening was announced simply as the "farewell performance" of the opera season, the affair was in reality a benefit for Maurice Grau. The artists, I am told, gave their services gratuitously, only the chorus and orchestra being paid. The receipts were $13,000.

No one will cavil because Mr. Grau saw fit to take this sub rosa benefit, although his share in the profits of the prosperous season just ended was considerable. But some of the circumstances connected with the occasion created unfavorable comment.

Attracted by the appearance of all the stars at regular opera prices crowds clamored for admission tickets. These were sold in such large quantities that numbers of people were unable to get into the auditorium or a view of the stage. Moreover, extra chairs were crowded into the boxes and sold separately, written coupons showing that they had been decided upon after the regular tickets were printed. Loud were the complaints of these box-seat holders, who had to stand up in order to see the artists, and who were told by the ushers that it was "Mr. Grau's benefit and everything goes."

An operagoer, writing to the *Herald*, complains of several annoyances, due to bad management, in the front of the house. "The ushers are greedy and sometimes insolent," he remarks, and there are many who can vouch for the truth of the charge. Mr. Grau has been supported so liberally by the New York public that he should see to it that reforms are instituted before the next season opens.

◆

The Rochester *Democrat and Chronicle* commenting upon the success of David Harum—which drew nearly $7,000 in a week in that city and more than $9,000 in eight performances in Syracuse—observes:

"There is a lesson worth heeding by managers generally and especially by the manager of David Harum, Mr. Charles Frohman, in the success of this play, which is a conspicuous and convincing illustration of the box-office value of cleanliness on the stage. David Harum is likely to make more money for Mr. Charles Frohman than all the foul farces he has ever produced, and he has produced a great many of them—more than any other now active manager."

Cleanliness, provided it is allied with the requisite artistic and dramatic qualities, always pays better in the long run than appeals to base instincts. A realization of this by commercial managers would purge the stage of the offences that have lately caused disturbance.

◆

The sale of the Fifth Avenue Hotel and Madison Square Theatre property last week brought a large figure—four and a quarter millions of dollars.

The present rental of the theatre is $16,500 a year. The lease will expire in 1903.

The report in real estate circles is that the buildings on the property will be torn down then and an enormous office building will be raised in its place. If that is true another of the theatres now on the border line between uptown and downtown will be obliterated. It is probable that the next moves in theatre building will be bounded by Forty-second and Fifty-ninth Streets and Broadway and Madison Avenue.

◆

Members of the Actors' Fund Association are reminded by the secretary that the annual meeting and election will take place on May 15, at eleven o'clock in the morning, at the Madison Square Theatre.

Hitherto the annual meeting has always been held in June, but a change in the by-laws has provided for the earlier date, in order to avoid sultry weather and to insure a larger attendance of members.

The Secretary calls attention to the fact that all members whose dues will be paid to July 1 are entitled to attend the meeting and vote. Cards of admission are now ready, and may be obtained by all members in good standing on application to the Fund office, 12 West Twenty-eighth Street.

◆

Why do the London cablers almost invariably misrepresent the critics' verdict upon productions in which American readers are interested? They are always found out ultimately when the English newspapers come by mail.

The reception of Zaza, it now turns out, was quite different from the glowing accounts sent by the correspondents' coterie. The *Times*, the *Telegraph*, the *Westminster Gazette*, the *Standard*, the *Stage*, the *Era*, and nearly all the newspapers, daily and weekly, since arrived slate the play and speak of qualified terms of the merits of the performance. "Violent," "hard and monotonous," "without subtlety, dexterity, and charm," "crude and mean," "sensual, irritable and vulgar," "tawdry"—these are some of the terms in which the opinions of these journals are summed up.

First impressions are generally the most vivid, and it may be that the London correspondents—either because of patriotism or susceptibility—deem it effective to proclaim a triumph by means of cablegrams irrespective of the facts in cases like these. It may be said that they "boom" things on this side in their respective papers with wonderful unanimity and beautiful disregard for the facts.

◆

No ceremony will commemorate the close of the Fifth Avenue Theatre's career as a home of drama on Saturday night, but the occasion is one of interest to the playgoer none the less. Edwin Knowles' tenure of the playhouse has been prosperous, and the establishment will undoubtedly continue to merit popularity under Mr. Proctor's guidance as a vaudeville house.

The Fifth Avenue, under its several managers, has always maintained a high place in public esteem. Its stage has been the scene of the triumphs of many famous artists, foreign as well as native, and probably no other playhouse during a corresponding period has witnessed the presence of such a noted line of stars.

Although Mr. Knowles ceases to be a New York manager this week it will not be for long. Undoubtedly he will be found in control of another theatre—a new one, probably, within a year.

A REMARKABLE PAINTING.

A view-reception was given on Saturday evening at the studio of G. B. Bridgeman and W. Frazee Strunz, in the Studio Building, of the decorative painting executed by them for the new Music Hall, Buffalo, N. Y. The painting, that will occupy the soffit of the proscenium arch of the theatre, measures 22 feet 6 inches by 16 feet 6 inches, and is allegorical of the drama. It represents a dome open to the blue sky. At the right there is a female figure, with the left hand resting on a lyre. Below this and thronging toward the center are a shadowy troupe of figures, some with ruffs and doublets, others with garb of sober cut, symbolical of the great ones of modern stageland, Shakespeare, Molière, Wagner, Schiller, Goethe and others of the mimic world. The center is occupied by five principal figures. On the right there is a youth, clad in violet costume of the time of Louis XV. His left hand holds a lute and his right arm embraces the slender waist of a masked grande dame, whose gown of salmon pink and powdered perruque are of the same historical period. Next to her a ballet girl with soft, white fluffy skirt, half kneels, with her head bent archly backward, and from her hand is dropping rich, red roses. Folly is on the left of the group. She is a dainty figure in soft Veronese green gown, spangled with gold, her cloak, which is laid over her shoulders, floats out gracefully, and in her hand she carries the wand of Punchinello. In the background there is a beautiful figure in mauve, with flowing drapery, holding aloft the masks of Comedy and Tragedy. The extreme left is occupied by a male figure with mandolin in hand. All the figures are larger than life size. Far above this central group, at poise against the background of the sky, a female figure bears a laurel wreath, as though to crown them all. Two cupids serve her as attendants. A balustrade with caryatid-like cupids informs the whole picture in the foreground. The picture is an uncommonly excellent example of decorative art. It is unconventional in design and entirely pleasing in treatment. The figure drawing is accurate and the colors light, cheerful and admirably blended.

NEGROES IN GRAND OPERA.

A company of negroes, under direction of Theodore Drury, will sing Carmen in English at the Lexington Avenue Opera House, in this city, on May 14, the cast including, besides Mr. Drury, Fredric Sheldon, G. W. Taylor, Winfred Benidick, G. Millbanks, James Rasin, D. P. Pendergrass, Thomas F. Doyle, Jean De Fischer, T. Fletcher Hurlong, J. E. Robinson, Rufus Johnson, Charles M. Baker, William Pettes, Francis Van Arsdale, Albert De Ancy, Harry B. Garden, Madame Plato, Miss E. De Lyons, Mrs. M. Randall, Clarissa E. Scott, Annie Hawkins, Mrs. Emma Wheeler, Daisy La Turnner, Delina Browne, Mrs. Lighston, Mrs. Theresa N. Fields, Marie Jackson, Mrs. Ida B. Clay, Emma Tolliver, Mrs. F. Sheldon, Maud Barnes, Mrs. H. Boone, Lucy Ross, Georgie Smith, and Lillian Vrooman. It is said that this occasion will be the first complete performance of a grand opera ever undertaken by negroes. H. T. Burleigh will conduct.

DUNNE AND RYLEY'S SUMMER COMPANY.

Dunne and Ryley have nearly completed the company for their productions of Hoyt's plays during a ten weeks' season at the California Theatre, San Francisco. They open in Milwaukee on May 6, playing principal cities en route to the coast, and opening in San Francisco June 3 with A Rag Baby. The organization will include Mathews and Bulger, Mary Marble, Walter Jones, Norma Whalley, George F. Marion, Lansing Rowan, Philip H. Ryley, Bessie Tannehill, Tony Hart, Lizzie Sanger, Marion Gunning, Adlyn Estee, Ethel Kirwan, the Wiseman Serenaders, and the Eight Mascots, together with a large chorus. Gustave Luders will be the musical director, and Arthur G. Williams business-manager.

THE STROLLERS' SPRING THEATRICALS.

The Strollers will present at the Waldorf-Astoria May 7-12 for charities a new comic opera, Phyllis, by Richard Henry Warren and Alexander Hamilton Laidlaw, Jr. The opera will tell a tale of colonial Virginia, based upon the story, "A Jamestown Romance," by Sara Beaumont Kennedy. The cast will include Mackenzie Gordon, Joseph G. Lamb, George M. D. Kelly, William R. Delehanty, Robert Hosea, Jr., James R. Cooper, Otho Cushing, Martha Miner, Grace Hornby, and Emily Key Hoffman.

GRACE GEORGE IN A NEW PLAY.

Grace George will open on May 14 to try out of town for two weeks a new four-act comedy by J. I. C. Clarke, based upon Elizabeth Knight Tompkins' novel, "Her Majesty." Rehearsals began at the Manhattan Theatre last Friday, and the cast will include Sheridan Block, Forrest Robinson, and Herbert Carr.

NEW LIFE MEMBERS FOR THE FUND.

In addition to the recently announced large increase in the number of life members of the Actors' Fund of America, Maclyn Arbuckle, James K. Hackett, and Frank Worthington have just subscribed for life memberships.

THE BIRTHDAY CLUB ORGANIZED.

A party of players and sympathetic souls gathered at Snyder's Chop House, in this city, on the night of April 23, to celebrate Shakespeare's birthday, and to form a society to perpetuate its celebration among players and men and women of kindred soul. The veteran actor, James Booth Roberts; the poet and humorist, Richard Lew Dawson, and the retired actor, Neil Gregory, came from Philadelphia. Besides these there were present Edmund D. Lyons, Walter Hartzell, Howard Girard Hall, Vaughan Kester, William F. Clifton, Helen Byron, Randolph Hartley, Amelia Rittenhouse, Horace Lewis, and Everett King.

A true Shakespearean feast was served, and a toast to Shakespeare was drank in wassail. Mr. Roberts delivered an impressive address, and read with splendid effect Hamlet's soliloquy on Death, Othello's address to the Senate, and Coppée's "Siege of Saragossa." The players gave snatches from their favorite passages of Shakespeare, and the poets recited their own verses. It was resolved that those present should form a society, to be known as The Birthday Club, for the purpose of celebrating in a fitting fashion the day that should mean so much to the player. Mr. Roberts was elected president, Mr. Lyons vice-president, Mr. Lewis treasurer, Mr. Hartzell counsel, and Mr. King secretary.

A charter has been applied for, and the organization, which has a noble and worthy motive, promises to grow in strength and honor, and to become a far reaching influence for good. The following sonnet, by Mr. Dawson, was composed for the occasion:

Genius of all the ages! as a child
I pored entranced upon your magic scenes,
Where every shape of earth and air convenes
With all the past whose pyramid you piled;
And down its sides a long procession filed
Across my vision, heroes, clowns, and queens—
Spirits that brought the mystic mighty means
By which the parts of truth are reconciled;
And as the light reveals your farther bound
New wonders from your caves and peaks unfold,
Voices of life and nature clearly sound,
And all the future story is foretold!
Then, though the years bring wisdom, power, gain,
Within your spell I still a child remain!

Sympathetic letters were received from many players, who found it impossible to attend what Shakespeare would aptly have described as "a merry meeting."

MRS. WOOD'S SCHOLARS PERFORM.

There was a novel and very interesting entertainment up at Carnegie Lyceum on Friday evening, when the scholars of Mrs. Arnetta Wood's School of Vaudeville and Elocution gave a performance. A large audience enjoyed the bill immensely. Thirty-two turns were given by the tiny scholars, ranging in age from perhaps three to fourteen years, and everything was accomplished with true professional dignity and celerity. The long bill was run off with lightning rapidity.

The great hit of the occasion was achieved by little Mildred Hoffstadt, aged three and a half years, who gave a really remarkable imitation of May Irwin sing her "Mary" song. The diminutive Mildred captivated the audience by an exhibition of ingenuousness that was quite beyond comprehension in one so young and by an imitation that was far better than the average. Then there was a pronounced success won by little Leonie Pam, Irwin Levy, and Albert Pearl in imitation of the Rogers Brothers and Maude Raymond. Another hit was Lillie Metz's imitation of Rose Melville as Sis Hopkins. Coon songs, dances and imitations galore were also offered by Stella Coffin, Beatrice Swartz, Isabelle Herzog, Lizette Hoffstadt, Baby Bertha, Harriett Green, Amy Rothchild, Jack and George Burtis, Beatrice Topietz, Anna Phillips, Tillie and Minnie Taubor, Helen Mayer, Madeline Neuburger, Irma Weinstock and Reba Morehouse, all reflecting great credit upon their instructor.

Mrs. Wood's daughter, Little Tuesday, now at school, has been her best known pupil, and her work has proved beyond question the mother's skill as her sole teacher. Mrs. Wood has two schools, one at 142 West 125th Street, New York, and the other at 12 Nevin Street, Brooklyn. She teaches the children every style of vaudeville work that concerns coon songs, sketches, songs and dances, and she instructs grown-up folk, too, about vaudeville. The Winter term has just ended and a Summer term for professionals has begun.

TRIPLE BENEFIT FOR NAVAL ARCH.

The triple benefit for the Naval Arch will occur this (Tuesday) afternoon at Daly's, Wallack's and the Herald Square theatres. At Daly's will be seen The Bostonians, A Runaway Girl, The Great Ruby, Chauncey Olcott, Tally-Ho, and vaudeville. At Wallack's Joseph Jefferson will appear in Lend Me Five Shillings, Olga Nethersole in the second act of Sapho, 'Way Down East, Women and Wine, and vaudeville. At the Herald Square Theatre, Quo Vadis, The Casino Girl, Castle Square Opera Company, Zelie de Lussan, Clementine de Vere, Tim Murphy, and vaudeville.

PLAYERS MEET THE CLERGY.

An entertainment and reception under the auspices of the Actors' Church Alliance was given at All Souls' Episcopal Church, in this city, on Friday. The Rev. Dr. R. Heber Newton, the Rev. Dr. Thomas R. Slicer, the Rev. Henry Zubeck, Rabbi Silverman, and a dozen other clergymen, including the Rev. Walter E. Bentley, secretary of the Alliance, were present and spoke eloquently of the work. Refreshments were served and the entertainment brought forward Henry Clay Barnabee, "Aunt" Louisa Eldridge, Roland Reed, and Isadore Rush.

NOTES OF NEW THEATRES.

The Webb City, Mo., Opera House, is to be altered into an office building this Summer. Arrangements are now being made whereby a new theatre will be erected at Webb City, to be ready for opening next season.

The plans and specifications for a new Springfield, Ill., theatre have been accepted by the stockholders. It is to be a five-story building of stone, pressed brick, and terra cotta, and will be finished by next season.

The New Ulm, Minn., Turnverein is to erect a $20,000 theatre on the site of the present Turner Hall. The new playhouse will have a seating capacity of 1,000, and a stage 40 x 60 feet, with a 28-foot opening, and 46 feet to gridiron. Steam heat and electric lights will be used, and all the appointments of the house will be of modern pattern. Contracts for the construction will be let at once. Work will begin June 12, and it is hoped to have the house completed by Oct. 15.

The Tamaqua and Lansford, Pa., Electric Railway will build a pavilion and Summer theatre at Manila Park this Summer.

Lothrop and Tolman, managers of many attractions at the City Hall, Gloucester, Mass., have secured control of a valuable site in the center of that city, and purpose erecting thereon a handsome theatre. Plans have been drawn by Fred C. Watson, of Brooklyn. The house will be of colonial architecture. The seating capacity will be 1,200. The stage will measure 60 x 35 feet, the auditorium 90 x 60 feet, and the proscenium opening 32 x 28 feet. Electric lights, comfortable dressing and retiring rooms, a full equipment of scenery, and all other accessories will be features of the house.

It is rumored that a new theatre will be built by the heirs of Francis Hathaway on the Hathaway property, opposite the Parker House, New Bedford, Mass. William Rosenbeck, of Springfield, is now negotiating for the lease of the theatre.

The Pacific Amusement Company have made arrangements to complete the large vaudeville house at Seattle, Wash., the foundations of which were laid two years ago.

A stock company has been formed for the purpose of building a theatre at Fayetteville, Ark.

The Exposition Building at the Fair Park, Green Bay, Wis., is being converted into a Summer theatre, and will open July 1, under the management of Otto L. Fiedler, treasurer of Turner's Opera House. Repertoire opera and drama will be played.

A theatre is to be built at Grass Valley, Cal., by a company of which J. R. Tyrell is secretary. The new house will be called the Auditorium, and will open in October.

PERSONAL.

Berlein.—The above is a picture of the popular actress, Annie Mack Berlein, at present playing the Irish comedy part, Widow Laflin, in Yon Yonson. Miss Berlein has originated a great number of roles during her career, ranging from tragedy to comedy, and all with marked success. A proof of her versatility was shown, when, after playing Gretchen in Rip Van Winkle with Joseph Jefferson for two seasons, she closed her engagement with him on a Saturday night and opened the following Monday with the late Billy Barry, originating the role of Johanna McShane in The Rising Generation.

Goodwin.—The benefit for J. Cheever Goodwin at Koster and Bial's Music Hall on April 24 brought out an excellent bill, but not a large audience.

Potter.—A London rumor that Mrs. Potter would marry Lord Kitchener has been denied.

Sanger.—Frank W. Sanger was dined at Sherry's on April 23 by the Metropolitan Opera House directors, who gave him a silver loving cup in recognition of his services as their business-manager.

Horton.—Judge W. E. Horton, the popular correspondent of The Mirror at Mt. Clemens, Mich., is at the Cameron cottage there, having left last week the hospital where he had been confined since Nov. 7, owing to a severe accident.

Winter.—William Winter delivered an address on Shakespeare before the Staten Island Academy on Shakespeare's birthday.

Tagliapietra.—Giovanni Tagliapietra, the popular baritone, and Margaret Townsend, authoress of several plays, were married in this city on April 27.

Glaser.—Lulu Glaser will retire from Francis Wilson's company at the end of the present tour, and may star in a new comic opera next season.

Mack.—Andrew Mack will present a new Irish romantic play, The Rebel, by James B. Fagan, at Providence, R. I., on May 14.

Figman.—Max Figman, the comedian, is arranging for a Summer tour with Long Branch as his central point.

Strauss.—Eduard Strauss will sail from Bremen on Oct. 9 with his orchestra of fifty musicians, to open on Oct. 20 at the Waldorf-Astoria, instead of Oct. 17, as at first announced.

Le Moyne.—Mrs. Sarah Cowell Le Moyne is booked to begin a five weeks' engagement at Wallack's Theatre on Oct. 7, presenting for the first time in New York her successful play, The Greatest Thing in the World.

Ritchie.—Adele Ritchie retired from the title-role in The Belle of New York at Milwaukee, Jessie Carlisle succeeding her. Miss Ritchie is resting at West Baden, Ind.

Belasco.—David Belasco slipped and fell in London last week and a cable report said that he had been seriously injured. But it turned out that a few bruises were the only results.

Barrie.—James M. Barrie, author of The Little Minister, is a candidate to fill a vacant place in the English House of Commons.

Irving.—Last week Sir Henry Irving addressed the faculty and students of the University of Chicago on "Acting as an Art." His eldest son, Henry B. Irving, recently lectured before the London Playgoers' Club on "The Art and Status of the Actor."

Sanders.—Mary Sanders is in Boston. She will rest until opening next season in Joseph Arthur's Lost River, under Liebler and Company's management.

Allen.—Viola Allen will not go to Europe during the coming Summer, but will spend her vacation at her Long Island home.

Langtry.—Mrs. Langtry will produce a new play by Robert Buchanan in London next season.

Kendal.—Mr. and Mrs. Kendal will sail for England May 9, on the *New York*.

Arthur.—Julia Arthur has regained her health sufficiently to go to her home in Boston harbor, where she will spend the Summer.

Anglin.—Margaret Anglin, suffering from nervous prostration, was unable to appear last week at the Empire. She will rest at her home in Canada.

Wilton.—Ellie Wilton will return this week to her Summer home at Whitestone, N. Y.

Brough.—Fanny Brough, who made a hit here in My Daughter-in-Law, has signed to return to this country next season.

Grossman.—Mrs. Edwina Grossman, daughter of the late Edwin Booth, and her children, observed, on April 23, Shakespeare's birthday, their annual custom of placing a laurel wreath upon the bed of Mr. Booth at The Players.

☞ "A Day of Reckoning a hit."

☞ Julia Morrison a hit.

CURRENT AMUSEMENTS.

Week Ending May 5

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.), ANDREW MACK IN THE LAST OF THE ROHANS.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), BURLESQUE.
HARLEM OPERA HOUSE (209-211 West 125th St.), CHAUNCEY OLCOTT IN A ROMANCE OF ATHLONE.
HARLEM MUSIC HALL (209-211 West 125th St.), VAUDEVILLE.
MINER'S (125th St. nr. Lexington Ave.), VAUDEVILLE.
PROCTOR'S PALACE (58th st. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.).
NEW YORK (Broadway and 45th St.), QUO VADIS—4th Week—25 to 32 Times.
CRITERION (Broadway and 44th St.), JAMES K. HACKETT IN THE PRIDE OF JENNICO—9th Week—64 to 71 Times.
BERKELEY LYCEUM (44th St., nr. Fifth Ave.)
VICTORIA (Seventh Ave. and 42d St., Closed.
REPUBLIC (207-211 West 42d St., adjoining The Victoria), now building.
AMERICAN (Eighth Ave., 42d and 41st Sts.), A NIGHT IN VENICE.
MURRAY HILL (Lexington Ave. and 41st St.), HENRY V. DONNELLY STOCK IN THE AMAZONS.
BROADWAY (Broadway and 41st St.), BEN HUR—22d Week—179 to 186 Times.
MENDELSSOHN HALL (113 West 40th St.).
EMPIRE (Broadway and 40th St.), LORD AND LADY ALGY—Revival—2d Week—9 to 16 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
CASINO (Broadway and 39th St.), THE CASINO GIRL—7th Week—43 to 49 Times.
KNICKERBOCKER (Broadway and 38th St.), THE BOSTONIANS—4th Week—THE VICEROY—22 to 28 Times.
HERALD SQUARE (Broadway and 35th St.), QUO VADIS—4th Week—25 to 32 Times.
GARRICK (35th St. East of Sixth Ave.), WILLIAM GILLETTE IN SHERLOCK HOLMES—26th Week—182 to 189 Times.

KOSTER & BIAL'S (145-149 West 34th St.), Closed.
SCHLEY (117 West 34th St.), Closed.
MANHATTAN (1285-1287 Broadway), WOMAN AND WINE—4th Week—22 to 29 Times.
THIRD AVENUE (Third Ave. and 31st St.), A PAIR OF BLACK EYES.
BIJOU (1239 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), OLGA NETHERSOLE IN SAPHO—29 plus 4th Week—23 to 29 Times.
DALY'S (Broadway and 30th St.), A RUNAWAY GIRL—100 plus 116 plus 2d Week—9 to 16 Times.
WEBER & FIELDS' (Broadway and 29th St.), THE WHIRL-I-GIG—32d Week—257 to 264 Times—SAPOLIO—9th Week—61 to 68 Times.
COMIQUE (Broadway and 29th St.), Closed.
FIFTH AVENUE (Broadway and 28th St.), JOSEPH JEFFERSON—2d Week—RIP VAN WINKLE, THE RIVALS, CRICKET ON THE HEARTH AND LEND ME FIVE SHILLINGS.
GARDEN (Madison Ave. and 27th St.), HEARTS ARE TRUMPS—11th Week—79 to 86 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), BUFFALO BILL'S WILD WEST—2d Week—12 to 20 Times.
MINER'S (312-314 Eighth Ave.), FRANK B. CARR'S INDIAN MAIDENS.
MADISON SQUARE (24th St. nr. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.) BORDERSIDE—1st Week—1 to 8 Times.
EDEN MUSEE (23d St., nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), A YOUNG WIFE.
CHICKERING HALL (Fifth Ave. and 18th St.)—Closed permanently Thurs. Eve., April 12, 1900.
IRVING PLACE (Southwest cor. 15th St.), DRAMA AND COMEDY IN GERMAN.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), THE GREAT RUBY—126 plus 7th Week—49 to 56 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), 'WAY DOWN EAST—25th Week—198 to 205 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (126-132 East 14th St.), THE BON TON BURLESQUERS.
STAR (Broadway and 13th St.), YON YONSON.
GERMANIA (147 East 8th St.), ADOLPH PHILIPP.
LONDON (235-237 Bowery), THE MONTE CARLO GIRLS.
PEOPLE'S (199-201 Bowery), THE HEBREW DRAMA.
MINER'S (165-169 Bowery), HOWARD AND EMERSON'S COMPANY.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.
CHINESE THEATRE (Doyers St.), THE CHINESE DRAMA.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.). FAREWELL PADEREWSKI RECITAL—Thurs. Eve., May 3.
PARK (383 Fulton St.). Closed.
HYDE & BEHMAN'S (340-352 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), CORSE PAYTON COMEDY COMPANY IN REPERTOIRE twice a day—Change at each performance—4th Week.
LEE AVENUE ACADEMY (Lee Ave., opposite Taylor St.), Closed.
UNIQUE (194-196 Grand St.), THE GAY GIRLS OF GOTHAM.
CRITERION (Grand Ave. and Fulton St.), Closed.
AMPHION (437-441 Bedford Ave.), Closed.
STAR (391-397 Jay St., nr. Fulton St.), W. L. BISSELL'S FADS AND FOLLIES.
EMPIRE (101-107 South 6th St.), AL. REEVES' BIG COMPANY.
COLUMBIA (Washington, Tillary and Adams Sts.), CORALIE & CO., DRESSMAKERS.
GAYETY (Broadway and Middleton St.), MAN'S ENEMY.
LYCEUM (Montrose Ave. and Leonard St.), THE TWO ORPHANS.
BIJOU (Smith and Livingston Sts.), SHORE ACRES.
MONTAUK (585-587 Fulton St.), DANIEL FROHMAN'S COMPANY IN THE MANŒUVRES OF JANE.
MUSIC HALL (Fulton St. and Alabama Ave.). JOHN W ISHAM'S OCTOROONS.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Building.
FOLLY (Graham Ave. and Debevoise St.)—Now Building.

AT THE THEATRES.

Empire—A Failure.

Play in four acts by Bjornstjerne Bjornsen, translated by Augustus Droosten. Produced on April 26.

Tjalde	Carl Ekstrom
Mrs. Tjalde	Eva Watson
Walburg	Charlotte Townsend
Signe	Meta Rogers
Lieutenant Itamar	William Lamp
Sannas	John Hons
Jakobsen	James McKean
Berent	N. L. Jelenko
A Bailiff	Ralph Yoerg
The Pastor	Samuel F. Stone
Pram	Sumner Gard
Consul Lind	Westropp Saunders
Consul Finne	R. C. Turner
Consul Ring	Abraham Kaufman
Holm	Ralph Yoerg
Knutsen	Francis T. S. Powell
Knudsen	Putnam Bond
Falbe	Holcombe Bacon

Bjornstjerne Bjornsen's four-act play, A Failure, translated by Augustus Droosten, was played at the Empire Theatre last Thursday afternoon for the first time in English. The cast was composed of students of the American Academy of the Dramatic Arts, being their second post-graduate performance of the present term.

The play told the story of the business troubles of one Tjalde, who ran a brewery and who was ironically programmed as "a prosperous business man." Tjalde's affairs were on the verge of collapse. He knew, but his family did not. He had a loving wife and two ungrateful daughters. He had provided work for many men for years, and one, Sannas by name, had been burned about the hands in the work, the burns disfiguring him. Sannas worshipped the elder daughter from afar, but she scorned him and his red hands. Finally the lawyers looked into Tjalde's business, and one, Berent, insisted that the one honorable thing to do was to make an assignment. Tjalde rebeled, even threatening to shoot Berent, but at last he signed bankruptcy papers. Then came the crash. Nearly every one turned against the ruined man—every one but the true wife and the faithful Sannas, who came to him with their own savings of years and their honest sympathy. The daughters despised the father who thus brought misery to them. The workman whom of all Tjalde had most befriended, came to denounce him most bitterly. The elder daughter consented to thank Sannas for his loyalty. H's conduct had impressed even her. But Sannas did not want her praise. He told her what he thought of her ingratitude to her father, and he so shamed her that she volunteered to reform and to help the father to begin anew in life.

There was scant dramatic material in all this, yet it held a wealth of strength and an immense amount of human nature. The lines were full of force and power, although there was too much of them, and the characterization and construction were admirable indeed. There was an utter absence of affectation, either in a dramatic or a literary way, and the absolute, almost crude, strength and simplicity of the work was a true art. The third act was unique in being played entirely by two men, Tjalde and Berent, except for the mometary appearance of a servant.

Carl Ekstrom gave an excellent, capitally sustained, thoughtful portrait of Tjalde. N. L. Jelenko as Berent, James McKean as the ungrateful workman, John Hons as Sannas, and Westropp Saunders as a priggish consul, gave character sketches of admirable skill. Eva Watson played the faithful wife carefully, and the other roles were for the most part acceptably acted.

The stage direction of Charles Jehlinger was thoroughly good. At times the employment of little melodramatic touches, apparently studiously avoided, might have heightened the effects, but this was a mere detail. The play was nicely staged. On May 15 the students will be seen in plays by Léon Tolstoi and Alfred de Musset.

Lyceum—Borderside.

Comedy in three acts by Eva Foster Riggs. Produced April 30.

Cunliffe Mortimer Mordaunt, Jr.	Robert T. Haines
Cunliffe Mortimer Mordaunt, Sr.	Lawrence Eddinger
Colonel Spooner	Burt G. Clark
M. D. Arnot	Edward See
Charles Willis	Thomas Whiffen
Jack Blanchard	Lynn Pratt
Jessica Seymour	Miriam Nesbitt
Helen Blanchard	Lorie Eddinger
Victoria Blanchard	Leslie Bingham
Aunt C'line	Julia Hanchett
Aunt Drusy	Ada Gilman
Rebecca	Vivian Bernard
Katherine Blanchard Mordaunt	Virginia Calhoun

A comedy in three acts, called Borderside, written by Eva Foster Riggs, was produced for the first time in New York at the Lyceum Theatre last evening. Virginia Calhoun, who, though an American, has appeared only on the English stage, made her debut as a star in the play, which had its initial performance in Baltimore two weeks ago.

"Borderside" is a Maryland country seat, the home of the heroine, Katherine Blanchard Mordaunt, and here the action takes place. Katherine has grown to young womanhood under the care of an aunt. Her mother died years before, and her father, Cunliffe Mortimer Mordaunt, who is abroad, has been led to believe, by another aunt, who loved him until he married some one else, that his daughter is also dead. Just previous to the opening of the play he has learned of Katherine's existence, and has started for "Borderside" to claim her. The family at the Southern mansion have been compelled by straitened circumstances to advertise for boarders. Among those that arrive, in the first act, is Cunliffe Mortimer Mordaunt, Jr., the adopted son of Katherine's father. The girl, awaiting expectantly the coming of her parent, decides without question that the newcomer must be he, and embraces him in ardent filial affection. The young man has saved his would-be daughter's life just before, and has fallen in love with her. Realizing, in view of the embraces, that the position of father has its compensations, he concludes not to undeceive the girl, and for two weeks poses as her parent, his love growing the while. Katherine, too, is charmed with her supposed father, finding him endowed abundantly with every desirable quality. In the last act, when Cunliffe Mortimer Mordaunt, Sr., appears, and the true state of affairs is made known, Katherine's love for the adopted son remains, though it is no longer filial, and she accepts him as a husband.

Had George H. Broadhurst, or some other clever writer of farces, made use of this case of mistaken identity for laughing purposes only, the result no doubt would have been satisfactory. But the incident is too far-fetched and preposterous to serve as the pivot of a romantic play, that asks serious consideration. The idea that even a young and unsophisticated woman would accept as her father, without any investigation, a man about whom she knew nothing, lacks all plausibility. And in other ways than this Mrs. Riggs' play shows the inexperienced hand. In construction bad; talky and disconnected and with too much forced explanatory matter and too little action. In short, the play is a crude and amateurish effort, and if it scores any success, which is doubtful, the honors will go to the players.

Miss Calhoun is a pleasing actress of the ingenue type, and is successful in portraying girlishness, innocence and youthful spirit. Her performance as Katherine was a winsome and attractive one, but she gave no evidence of an ability of such uncommon sort as to entitle her to stellar rank.

Julia Hanchett made a hit as the severe and crusty Aunt C'line. Ada Gilman was pleasing as another aunt, of sweeter nature. Miriam Nesbitt made a charming Southern girl. Vivian Bernard was excellent as a colored "mammy," and Lorie Eddinger and Leslie Bingham did their best as twin sisters.

Robert T. Haines made an excellent impression as Mordaunt, Jr. He is good-looking, of manly bearing, and a capable actor. Lawrence Eddinger was effective as Mordaunt, Sr. Burt G. Clark gave one of his usual good sketches as a Dixie gentleman. Lynn Pratt as Jack Blanchard, Thomas Whiffen as a New Yorker and Edward See as a Frenchman handled their roles satisfactorily.

Irving Place—Die Waise aus Lowood.

Play in four acts by Charlotte Birch-Pfeiffer. Produced April 26.

Mistress Sarah Reed	Wilhelmine Schluter
John	Elly Collmer
Capitain Henry Whytfield	George Le Bret
Dr. Blackhorst	Semmy Herzmann
Jane Eyre	Ada Merito
Bessie	Lina Hanseler
Lord Rowland Rochester	August Meyer-Eigen
Francois Steenworth, Baronet	Jacques Horwitz
Lady Georgine Clarence	Martha Shiffel
Mistress Judith Harleigh	Helene Collmer
Adele	Kleine Witzke
Gratia Poole	Ruscha Michaelis
Sam	Carl Frischer
Patrick	Jacques Lurian

A German dramatization of Jane Eyre, done by Charlotte Birch-Pfeiffer, and called Die Waise aus Lowood (The Orphan of Lowood), was chosen as the play for the benefit performance of Ada Merito, at the Irving Place Theatre, April 26, the part of Jane Eyre being assigned to Miss Merito.

The old-fashioned romance hardly supplies sufficient variety of interest to sustain a play, and had it not been for the exceptional emotional strength of Miss Merito, the performance would have been colorless. Not that the work of the company was less carefully done than is customary at this theatre, but we have come to look for something more than melodramatic romance at the Irving Place. The recognition of Miss Merito's acting by the audience was expressed during the evening by frequent bursts of applause and cries of "Bravo!"

Director Conried announces the end of the season, and it is to be hoped that he will be able to continue to count Miss Merito as one of his company for the next season.

Murray Hill—The Amazons.

At the Murray Hill Theatre the current bill is another Pinero play, The Amazons, of which capital comedy the stock company gives a very pleasing presentation. Dorothy Donnelly's Lady Noeline is one of her best portrayals. Georgia Welles made a charming Lady Thomassin, and Irene Jordan made an excellent Lady Wilhelmina. Mrs. Thomas Barry was entirely satisfactory as the Marchioness of Castlejordan. Grace Huntington was acceptable as "Sergeant" Sluter.

The male members of the company were equally at home in their roles. Ralph Stuart is at his best in comedy, and his Viscount Litterly was in all respects praiseworthy. Edwin Nicander did his usual clever work as the Earl of Tweenwayes, and Walter Allen made an amusing Count de Grival. Thomas L. Coleman made the most of the small part of the poacher; Charles D. Waldron did well as Fitton, and William Redmund as Rev. Roger Minchin, and Albert R. Gilliam as Youatt, were capable.

Next week the Pinero festival will be continued with Lady Bountiful.

American—A Night In Venice.

The Castle Square company appeared to unusual advantage last evening in a revival of Johann Strauss's comic opera, A Night in Venice, which has not been done very frequently here. The scene being laid in Venice in the fourteenth century, there was ample opportunity for scenic and costume display which was taken full advantage of. The spectacular effects were not lost sight of, and two pretty ballets were introduced. The lantern dance and the dove ballet were excellent examples of the terpsichorean art, and the efforts of the coryphees were warmly applauded.

The cast was unusually good. Raymond F. Hitchcock made his reappearance with the company and scored a big laughing hit as Darbarucio. William G. Stewart as the Duke, Frank Moulan as Pappacoda, Harry Davies as Caramello, and William Pruette as Delacqua, all scored hits.

Clara Lane made her first appearance with the New York branch of the company and sang the role of Annina delightfully. She was ably seconded by Gertrude Quinlan as Cibbreta, and Guelma Baker as Barbara. Lohengrin is underlined for next week.

Star—Yon Yonson.

The perennially prosperous melodrama, Yon Yonson, came back to town last night and delighted a very large audience at the Star Theatre. Arthur Donaldson was seen for the first time here in the title-role, and scored a complete success. His portrayal of the shrewd, taciturn, humorous Swede, was as good as those lent to the same capital character by the late Gus Heege and by Ben Hendricks, and he was heartily applauded. Annie Mack Berlein repeated her former hit in the Irish comedy part, while Beatrice Norman was captivating and immensely popular in the lead. The rest of Thall and Kennedy's company were all capable artists, and the production was excellent.

Grand—A Young Wife.

That rousing melodrama, A Young Wife, returned to the city last night and delighted a big audience over at the Grand Opera House. The play scored again as it did during its long run at the Fourteenth Street Theatre earlier in the season, and the multitudinous thrills, excitements and startling situations went with the same vim and bounce that attended their former local ebullitions. A Young Wife is a melodrama especially qualified to hit the popular-price taste, and the clients of the Grand liked it immensely. In the cast especial hits fell to the share of Selma Herman, Sydney Cowell, Emmett C. King, and Frank Sheridan.

Third Avenue—A Pair of Black Eyes.

Herbert Betts and Amele Losee presented A Pair of Black Eyes to excellent houses yesterday. Herbert Betts personated Bertie Doolittle, a strongly drawn eccentric comedy character, with much success. Amele Losee, as Mrs. Wakely, was very charming and played with finish. Others in the cast who distinguished themselves were Harry Short, a very original comedian; Esther Rujnero, William Gill, and W. L. Buchanan. The play was well staged. The Burglar next week.

At Other Playhouses.

DALY'S.—A Runaway Girl continues.

KNICKERBOCKER.—The Bostonians appear in The Viceroy this week, and next week will sing Robin Hood.

MANHATTAN.—Woman and Wine is still running at the Manhattan.

FIFTH AVENUE.—This is the last week of Joseph Jefferson. Rip Van Winkle was the bill last night, and will be repeated this (Tuesday) and Thursday evenings and at the Wednesday and Saturday matinees. The Rivals will be the bill on Wednesday and Friday nights, and on Saturday night The Cricket on the Hearth and Lend Me Five Shillings will be played.

HERALD SQUARE.—Quo Vadis is still successful at this house.

CASINO.—The Casino Girl continues.

CRITERION.—James K. Hackett is still successful in The Pride of Jennico.

NEW YORK.—Quo Vadis is the bill.

METROPOLIS.—Andrew Mack drew a packed house last night at the Metropolis, where he presented The Last of the Rohans. The company includes B. T. Ringgold, Edwin Brandt, Josephine Lovett, Jennie Satterlee, and Little Georgia Olp. This week marks the closing of the season at this popular little playhouse. Many standard attractions have been given, and have met with substantial support from the trans-Harlem public, and the management promises a continuance of its policy for the coming season, which will open late in August.

IRVING PLACE.—Last night the season at this theatre was closed. The bill presented the entire company and Director Conreid in the garden scene of Maria Stuart; the third act of Sudermann's Die Ehre; the third act of L'Arronge's Dr. Klaus, Mr. Conreid playing the title-part; the third act of Kreig im Frieden, and the second act of Maedel als Rekrut.

P. W. L. WELCOMES ITS PRESIDENT.

The members of the Professional Woman's League were out in force yesterday to extend a royal welcome home to their president, Mrs. A. M. Palmer, who has just returned from Europe. A beautiful bank of flowers with the words "Welcome Home" rose from the rear of the platform where Mrs. Palmer received. She was assisted by "Aunt" Louisa Eldridge, and during the afternoon was the recipient of a basket of beautiful flowers. The League Club sang several selections, and Elizabeth Northrup, Agnes Everett, Cora Tanner, and Elizabeth Hazard also contributed vocal numbers. Refreshments were served, and altogether the affair was thoroughly delightful.

SARDOU'S PLAYS CHANGE HANDS.

Clarence M. Brune has secured from Melbourne MacDowell all the late Fanny Davenport's productions of Sardou's plays—viz., Cleopatra, La Tosca, Fedora, and Gismonda, and he will exploit them next season with Mr. MacDowell in the characters he has been identified with for many years. Mr. Brune has also procured from Mr. MacDowell Theodora, which has been done in America only by Bernhardt and Lillian Olcott, and he is now in New York arranging to make a spectacular production of it early next season.

ENGAGEMENTS.

Martha Beauford, after a successful season in Fabio Romani, for Aiden Benedict's Quo Vadis, for the rest of the season.

Jennie Reiffarth has been ill with diphtheria at her home in this city, but is now convalescent.

Carolyn Clawson, with Daniel Frohman, for next season.

Thomas Whiffen, with Virginia Calhoun for Borderside.

Lyman Pratt, with Virginia Calhoun for Borderside.

Harry Watson, re-engaged with Gus Hill for McFadden's Row of Flats.

H. Stanley Lewis, for next season, to pilot George Dupree's Black Diamond Express.

Lawrence Brooke, to play the juvenile role in Our New Minister.

Edwin Mordant, to create the leading role in Reaping the Whirlwind.

☞ Julia Morrison a hit.

GOSSIP OF THE TOWN.

Hans Robert, whose portrait heads this column, plays the naval lieutenant in Why Smith Left Home and has had a good opportunity to become acquainted with New York playgoers this season. Mr. Robert has a good presence, a clear voice and a refined manner that goes well with gentlemanly juvenile roles. He is a native of Washington, D. C., and began his stage career as a boy soprano with John De Witt's Juvenile Opera company, of which the De Witt sisters and the late Annie Lewis were members. Later he joined the Alpha Norman Opera company and was the first boy to sing Nanki Poo in The Mikado. Robert retired from the stage while his voice was changing. Later it developed into a fine tenor, and he sang in amateur operatic productions with success. In 1892 Annie Lewis produced Willard Holcomb's one-act play, Brown's Baby, in which Mr. Robert played a part with such success that David Towers, manager for Neil Burgess, at once engaged him for Tim the Tanner in The County Fair, which he played for a season. Then Mr. Robert filled a special engagement with Al. Lipman in Captain Paul, after which he joined Augustin Daly's company. Three seasons as prompter and general utility man with Mr. Daly served to broaden his knowledge of stage work, so that on assuming the role of Richard in What Happened to Jones he scored an emphatic hit, that was duplicated in the role he is now playing. Mr. Robert has signed for next season to originate the boy's role of Buster in Joseph Arthur's new play of Southern Indiana, Lost River, that Liebler and Company will produce. Following the Boston engagement of Why Smith Left Home Mr. Robert will go into vaudeville with Mrs. Annie Yeamans in a sketch entitled Gen. Housework, by Willard Holcomb.

Ira J. La Motte will manage Delmore and Wilson next season in a new farce-comedy now being written by Bert Leslie.

Alexander Marks, of the Marks Brothers, who has been dangerously ill with a severe attack of pneumonia since last January, is rapidly recovering at Red Cedar Villa, the Summer resort of Manager R. W. Marks.

Frank Sheridan was secured to play his old part of the detective in A Young Wife at the Grand Opera House this week.

Zelma Rawlston, the male impersonator, has been engaged to play the title-role in Baccaccio with the Castle Square Opera company at the American Theatre, week of May 28.

The contract for a new theatre in Gloversville, N. Y., has been awarded to Thomas McHale, of Lowville. The architects are Leon H. Lempert and Son, of Rochester. The house will be up to date. On the ground floor the seating capacity will be 1,400, with eight private boxes. The cost will be $40,000. The theatre will be ready for opening Oct. 1. The lessees are Gaut and Hubbard. It will be called the Darling Theatre.

Grace George is to appear in a new four-act romantic comedy next season, under W. A. Brady's management, founded on Elizabeth Knight Thompkins' novel, "Her Majesty." The play has been written by Joseph I. C. Clarke.

Ira J. La Motte and Frank E. Sowersby have dissolved partnership by mutual consent.

Ethel Henry was in attendance at Mrs. George Gould's box at the Cuban Orphans' Fair and proved a most successful saleswoman for the charity.

The recent matinee at the Madison Square Theatre terminated the regular course at the Stanhope-Wheatcroft School for the current season. Summer classes have now been organized and many pupils are already booked for the opening of the school next season. Mrs. Wheatcroft has decided to retain her business office at 1440 Broadway, but her studios will be located in more desirable and commodious quarters uptown.

Charles T. Copeland will lecture at Sever Hall, Harvard University, Cambridge, Mass., this (Tuesday) evening, about Cyrano de Bergerac, Robespierre, Ties and Zaza, reviewing the work of Richard Mansfield, Sir Henry Irving, John Blair, Florence Kahn and Mrs. Leslie Carter in these plays.

Frederick Warde and Mr. and Mrs. Clarence M. Brune's season will close in Washington on May 5. Mr. Brune is so well pleased with the financial results that he will continue his control of Mr. Warde next season and exploit him in his recent success, The Duke's Jester.

The Mayor of Springfield, Mass., prohibited a Sapho performance there on April 28.

A benefit performance for the widow of Sergeant Robert Douglass, the militiaman recently killed by Italian strikers at Croton Dam, N. Y., will occur at the Lexington Avenue Opera House, in this city, on May 9.

Gerry Society agents, prompted by an anonymous letter, swooped down upon the home of Joseph Murphy, contractor, in this city last week and, in the absence of Mr. and Mrs. Murphy, carried off their two children. The parents had to go to a police court to recover their children.

The Jewish theatre in Jefferson Street, Chicago, it is said, will soon be turned into a storehouse.

The Health Department of Chicago is inspecting the theatres of that city upon complaint of the Actors' Society of America.

A sale of pictures will occur at the American Art Galleries in this city on Thursday, Friday and Saturday for the benefit of the mother of the late Ernest Tarleton. The pictures will be exhibited to-morrow (Wednesday) at the Galleries.

Madame Schumann-Heink has been sued by Mrs. N. Coe Stewart, of Cleveland, O., for $500 damages for the contralto's alleged breach of a contract to sing at a music festival in Cleveland a year ago.

☞ "A Day of Reckoning a hit."

PROFESSIONAL DOINGS.

Sarah Truax, whose portrait appears above, intends to leave the stock field, in which she has made a most favorable impression as leading woman. Miss Truax means to join a representative touring organization in the Autumn, and will terminate her present season after a special engagement with the Pike Opera House Stock company in Detroit.

The Jefferson Comedy company will begin a Spring tour in Rip Van Winkle on May 7, Thomas Jefferson playing the title-part.

J. R. V. Silver and L. Sylvia Reinert were married on April 17, at Eau Claire, Wis.

Frances Golden, sister of Grace Golden, after her season with Ada Rehan, will return to her home in New York.

Alice Johnson appeared in an entertainment given by the Knights of Malta in Springfield, Mass., on April 13, giving selections from Madame Butterfly and The Rivals, and reciting "The Absent Minded Beggar."

Six thousand original cartoons, sketches and caricatures by newspaper artists will be shown at the Press Artists' League exhibition at the Waldorf-Astoria, May 14-19.

The new Opera House, at Franklin, Ind., is being remodeled and refurnished preparatory to opening about Sept. 1. The bookings are in charge of Hubert H. Woodsmall, of Indianapolis.

Managers Henderson, of Cedar Rapids, and Chamberlin, of Burlington, have relinquished their option on the lease of the Auditorium, Des Moines, Ia.

Primrose and Dockstader's Minstrels opened their Summer tour, under canvas, at Newport News, Va., April 28, under the management of J. H. Decker. The company travels in a special train of four cars, and numbers fifty people. The tent is new, and has a capacity of 3,500, with full size stage and scenery.

Arthur C. Aiston will send out only one company next season in Tennessee's Pardner, although he has had enough offers of time to employ two companies.

Mrs. Sarah Barnum secured in this city last week a decree of separation from her husband, Philo T. Barnum, nephew of the late Phineas T. Barnum.

H. Munroe Ford, formerly dramatic editor of the Syracuse *Sunday Times*, and Mary Louise Parshall, non-professional, were married on April 26 at Syracuse, N. Y.

J. T. McEnary is at Beloit, Wis., organizing a stock company for the Summer, to play two nights each in Janesville, Beloit, and Rockford. The company will be known as the Twin City Stock.

The Fanchonetti Sisters closed their season with A Hot Old Time at Bellaire, O., on April 28, after a successful engagement of thitry-four weeks.

Gordon Emmons will play Aminidab Sleek in The Serious Family on May 3 at the Lexington Opera House for New York Council, Royal Arcanum. J. Leslie Gossin will produce the comedy and play Captain Murphy McGuire. Others of the cast will be Ethel Knight Mollison, Mrs. E. A. Eberle, Ina Brooks, Sue Seymour, Frank Fanning, and William H. Young.

Lois Jaynes has closed with A Grip of Steel and will join the Summer stock at Ogdensburg, N. Y.

James R. Smith was taken to the New York Hospital last week, to undergo an operation. It is said that he is suffering from a complication of diseases.

Julia Morrison narrowly escaped falling down an elevator shaft in a Worcester, Mass., hotel on April 24.

Rose Anthon, who played Countess Helen in The Royal Box this season, and who was stricken with typhoid fever at New Bedford, Mass., after remaining in a hospital for two months is now convalescent at her home, Buena Park, Chicago, Ill.

A divorce was granted in this city on April 27 separating Marion Manola Mason from her husband, John Mason.

William Gregory was attacked and robbed by thugs in the suburbs of Cleveland on April 23. A railway crew caught the thugs and they were locked up.

Anna Barthold, of Scammon and Snack's Town Topics, and Harry Levy, advance agent for A. Q. Scammon's An American Girl, were married on April 24 at Hallowell, Me.

Manager C. C. Keener, of Gus Hill's staff, will pilot McFadden's Row of Flats to the Pacific Coast. This piece of theatrical property is in great demand and it is a difficult matter to close long enough to clean the "Flats." However, time will be found to renovate, repaper and repaint McFadden's Row.

Gus Hill has secured Fulton Gardner's Southern melodrama, Louisiana, for next season.

Henry De Give, one of the managers of the Grand Opera House, Atlanta, Ga., was married April 26 to Kate Rensford, of Jonesboro, Ga.

Lawrence Barbour, who has acted as stage-manager of the Burrill Comedy company for several months, was arrested at New Bedford, Mass., April 22, charged with the larceny of the manuscripts of The Ensign, Saved from the Sea, Rose Garland, and True as Steel. In court Mr. Barbour was discharged, as it was shown that Manager Burrill was indebted to him for several weeks' salary, the amount exceeding $200, and that Mr. Barbour simply had held the manuscripts, hoping to force a settlement. On payment of costs by Manager Burrill the manuscripts were relinquished by Mr. Barbour, who received $11 on account.

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☞ "A Day of Reckoning a hit."

MANSFIELD'S SEASON CLOSED.

Richard Mansfield suddenly decided on April 23, at Buffalo, to close his tour, and he and his company returned to New York the next day by special train. The unexpected decision was announced to have been made because of the illness of Mr. Mansfield, and two physicians affixed their names to statements that the actor was quite unable to continue to play for the present at any rate. Precisely the same announcement had been made less than a fortnight earlier, when an engagement at Cleveland was canceled, which circumstance had been proclaimed as due to an attack of acute laryngitis. This announcement had been made, with the added information that Mr. Mansfield must hasten from Cleveland to New York to consult expert medical advice. The Cleveland and Buffalo newspapers have intimated sarcastically that Mr. Mansfield's indispositions were precipitated by his inquiries concerning the advance sales for his engagements, which sales, it was unkindly hinted, had not in all particulars fulfilled his anticipations.

Mr. Mansfield canceled his two days' booking, March 30, 31, at Louisville, averring that he was ill. The next week in Cincinnati is said to have been less remunerative than might have been expected. It was announced there that the season for some, at least, of the large companies would end on April 21. The week at Cleveland, April 9-14, Mr. Mansfield did not play, and on April 13 he set out for New York, sending his company to Buffalo where, he then announced, the tour would be resumed on April 23, to continue probably until June 2. With this impression the company landed in Buffalo. In New York Mr. Mansfield gave it out to the papers that he would continue to play until June 9. Firmly believing in some one of these proclamations, it is said, several members of the company left in Buffalo took advantage of the week to visit their homes, or to come on to New York, feeling assured that more than a month of additional work would begin on April 23. These players reported at Buffalo, after their journeys, counting upon the resumption of salaries. On April 23 Mr. Mansfield arrived in Buffalo and the company assembled for rehearsal. With no further notice the star decided to close his season at once, and the company were brought back to New York on Tuesday.

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LIEBLER AND COMPANY'S ACTIVITIES.

Next season Liebler and Company will have four attractions in New York: James O'Neill's spectacular production of Monte Cristo, which will open at the Academy of Music Oct. 22 for an indefinite engagement; James A. Herne's Sag Harbor, which will open Hammerstein's new Republic Theatre on Sept. 3, followed by Viola Allen in her new play, which is expected to fill out the season; Joseph Arthur's new drama of Southern Indiana life, Lost River, which will be produced at the Fourteenth Street Theatre on Oct. 1 for an indefinite run, and Mrs. Le Moyne in The Greatest Thing in the World at Wallack's for five weeks, beginning Oct. 7. In addition Liebler and Company will control practically the whole season at the Park Theatre, Boston, oening in October with a production of The Choir Invisible, with Henry Jewett in his original role of John Grey, and followed by Mr. Van Bibber, a dramatization by Augustus Thomas and Clay M. Greene of Richard Harding Davis' popular stories, with Robert Hilliard in the title-role. The same firm holds fourteen weeks at the Grand Opera House, Chicago, and is negotiating for a Philadelphia theatre in which to produce Langdon Mitchell's dramatization of "The Adventures of François," by Dr. S. Weir Mitchell.

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NEW MANAGERS IN AT HERALD SQUARE.

The Herald Square Theatre passes to-day from the control of Charles E. Evans to that of Shubert Brothers. W. D. Mann has been engaged by the new lessees to continue as business-manager for the remainder of the season. Quo Vadis will continue as the attraction.

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☞ "A Day of Reckoning a hit."

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COMPANIES CLOSING.

Barney Gilmore's Kidnapped in New York on May 5 in Toledo. Mr. Gilmore has secured a sensational novelty for his next season, opening early in September.

A Breezy Time (Western), on May 6, in Chicago.

Two Married Men, at Evansville, Ind., on May 6.

Remember the Maine (Eastern) closed its regular season April 21, but plays an extra week April 29-May 5 in Chicago.

Walter Walker, in The Nominee, at Jefferson City, Mo., on April 21.

Frank Daniels Opera company, at Bridgeport, Conn., on April 30.

Waite's Stock company, at Lancaster, Pa., April 21.

Jack and the Beanstalk, at Syracuse, N. Y., April 25.

My Friend from India (Walter E. Perkins), at New Haven, Conn., May 5.

Joshua Simpkins, at Wilmington, Del., May 5.

Carroll Comedy company, at Grafton, W. Va., June 2.

Young's Uncle Tom's Cabin, at Dubuque, Iowa, April 28.

Corse Payton Stock company, at Lewiston, Me., May 5.

The Sunshine of Paradise Alley, at Troy, N. Y., April 21.

D'Ormond-Fuller company, at Fitchburg, Mass., April 21.

Caught in the Web, at Jersey City, N. J., May 5.

Chester de Vonde Stock company, at Albany, N. Y., May 5.

Gay Morning Glories, at Newark, N. J., April 28.

Frankie Carpenter company, at Newport, R. I., April 28.

A Jay from Jaysville, at Springfield, O., April 24.

Under the Red Robe, at Poughkeepsie, N. Y., May 12.

Through the Breakers, at Bridgeport, Conn., on April 28.

Francis Wilson Opera company, in Washington, on May 26.

Burrill Comedy company, at Brockton, Mass., April 28.

Side Tracked, at Belvidere, Ill., April 21.

Royer Brothers, at Toledo, O., on May 3.

The Limited Mail, on April 28.

Daniel R. Ryan, at Findlay, O., on April 21. Manager E. A. Schiller is now in New York, preparing for next season, when he will launch the Schiller Stock company, with productions of successful melodramas.

Jefferson de Angelis, at Uniontown, Pa., April 28.

James O'Neill, May 17.

Peck's Bad Boy company was compelled to close on account of an accident to Miss Karroll, who played the part of Henry Peck. During a performance last Thursday she fell, fracturing her arm and dislocating her shoulder.

A Trip to Chinatown, at Washington, D. C., April 28.

The Valentine Stock company, at Fredericton, N. B., May 2.

Anna Held, at Philadelphia, May 5.

Rusco and Holland's Minstrels, at Kansas City, May 5.

Richards and Pringle's Georgia Minstrels, at Manitowoc, Wis., April 28.

Town Topics, at St. John, N. B., May 3.

Vanity Fair, at St. Louis, April 28.

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AMONG THE DRAMATISTS.

Theresa M. Bilaski has written a five-act drama, entitled His Requiem.

Jerome H. Eddy's new play, The Last of His Tribe, will be seen at the Fourteenth Street Theatre in the Autumn.

Charles Klein and Grant Stewart are to write a comedy for Daniel Frohman's Stock company next season.

George H. Emerick has completed a new Irish farce-comedy for Joe W. Spears and Ollie Mack.

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☞ Julia Morrison a hit.

A REMARKABLE CONDITION.

"Did you ever see," remarked a theatrical manager yesterday, "such a condition of things theatrically in New York? When one looks at the vacant billboards in front of many of the theatres in town, it is incredible that upon the 30th of April such a condition should prevail in this city, with its population of between four and five millions. The houses that are closed are Koster and Bial's, the Madison Square, the Bijou, the Schley, and the Victoria. The Herald Square, it is said, will put up its shutters at the end of the present week, and so will the Empire. The Fifth Avenue, of course, will pass in among the list of continuous houses.

"All of these theatres are closing a month, at least, before their time, owing to the melancholy fact that there is nothing to put upon the stages. This, I contend, is the logical outcome of the syndicate methods. They have stamped out many and have discouraged other creative managers in the country. Always, until two or three years ago, the New York manager could secure some of the live managers throughout the country to come in here and keep the doors open, and as a matter of future business to them try to make a reputation for the company on the road.

"Now all this is practically changed. The manager is not a manager any longer; he is a clerk and has to do what he is told to do. The syndicate, it was prohpesied at the beginning, would 'bite off more than it could chew.'

"There are no four, six or ten men with brains enough to furnish first-class amusement for this entire country. They cannot satisfactorily fill the theatres now under their control. The condition of things in New York is all the more remarkable when it is remembered that commercial business generally is better than it has been for six or eight years. The public want to go to the theatres, but there is little for them to see. And things will get worse and worse in this respect until managers are free agents, to pick and choose for themselves and to use their own methods of production, selection and conducting business."

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☞ Julia Morrison a hit.

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REFLECTIONS.

William Young left yesterday for Burlington, Ia., where his mother is critically ill.

Eugenie Blair, who appeared as Drusilla Ives in The Dancing Girl at the Lyceum Theatre, Cleveland, last week, was injured Saturday night in the fall down stairs in the third act. Her head was cut and her arm sprained. A physician was summoned at once, and it is expected that Miss Blair will be able to resume her performances this week.

When Sarah Cowell Le Moyne opens at Wallack's Theatre Oct. 7 in The Greatest Thing in the World, William J. Le Moyne will appear for the first time in her supporting company. He will take the role of Dr. Chislehurst.

Herman Hauser, the popular treasurer of the Herald Square Theatre, is to have a testimonial benefit at that house on Sunday evening next.

The new play which Nance O'Neill will produce next Autumn on her return from Australia is an adaptation from a German play, Unebenbürtig, by Richard Voss. It is the story of the heir-apparent of a European monarchy, who falls in love with a charming girl, a suitable mate for him in everything but rank, and marries her, renouncing his succession to the throne.

Kenneth Lee, who wrote Weber and Fields' burlesque, The Glad Hand, as well as a number of successful sketches, including Johnstone Bennett's A Quiet Evening at Home, and Mr. and Mrs. Sydney Drew's When Two Hearts are Won, has returned to town, having closed the tour of his play, Dad in Harness. He has placed his business affairs in the hands of Alice Kauser.

Fred Latham will be representative for Maurice Grau with the Bernhardt-Coquelin company in their tour of this country next season.

Several members of the Milton Aborn Opera company, that closed disastrously in Newark last week, were aided in reaching their homes by Maude Daniel, manager of the Wilbur Opera company, that is playing a successful season at the Empire Theatre in that city.

The Fifth Avenue Hotel and Madison Square Theatre properties, in this city, were sold at auction on April 26, being purchased by heirs to the W. P. Eno estate for $4,225,000.

Ednorah Nahar made her local debut at the Waldorf-Astoria last evening, giving dramatic readings. She was assisted by Molka Kellogg and the Mendelssohn Quartette.

The seasons of the Madison Square, Bijou, Comique, and Victoria theatres ended on Saturday.

Johnnie Ray was ill during part of last week, when Frank Lalor played his role in A Hot Old Time at the Victoria.

New music by Ludwig Englander was introduced last evening in The Casino Girl at the Casino.

Charles M. Bertram disappeared in this city on April 29 and the police were asked to look for him. He had been suffering with nervous prostration.

Junius Howe filed another petition in bankruptcy in this city on April 28, with liabilities of $31,952 and no assets.

Margie Rogers (Beatrice Duval) was taken to the Manhattan State Hospital for the Insane on April 28.

A son was born to Mr. and Mrs. Eugene Dupuis (Mae Massoney) in Chicago on April 27.

Brookside Park, Brattleboro, Vt., will open June 17.

Hazel Melendez will sail on June 2 for a two months' visit to Europe.

Delia Stacey will go to the Dearborn Theatre, Chicago, for a Summer engagement, to play the boy's part in the extravaganza opening June 17.

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☞ "A Day of Reckoning a hit."

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IN SUMMER PLACES.

Fletcher Harey, of the Bennett-Moulton company, will be at Waltham, Mass., this Summer.

Frank B. Shatters, manager of the Bon Ton Stock company, will spend the Summer on the New Jersey coast.

Charles H. Leyburne, owner of the Bon Ton Stock company, will summer at Wellsville, O.

Warren Conlan is at his home, Biddeford, Me., for the Summer.

W. E. Horton writes from Mt. Clemens, Mich., that the following are now at the Springs: Mrs. Andrew Mack, Mrs. Sydney R. Ellis, Stella Blair, Maude Cleveland, Sadie Hasson, Mrs. Joe Flynn, Lizzie Richmond, Sam Nelson, Mr. and Mrs. Charles W. Young, Mrs. W. C. Cameron.

Gus Hill has sent an architect, two scene painters, and a stage carpenter to Long Branch with instructions to set the scene of his Summer siesta, which includes a set cottage in four, with a practical beach and ocean foreground. The usual mosquitoes and sand flies are cut out, with new and novel appliances, while the "props" include hammock, lawn tennis sets, golf paraphernalia, Jamaica rum, wine, and fizz, also cigars. Mr. Hill will perform the remarkable feat of swinging in a hammock, swinging Indian clubs and dictating a thousand letters between meals every day, excepting Sundays, when he will read, revise, revamp, and rewrite farce-comedies, burlesques and melodramas. He does not intend that his Summer rest shall be disturbed by business matters.

James O'Neill, at the close of his season, will go to his home at New London, Conn., for the Summer.

Joseph Arthur will visit Thomas Jefferson's Florida home in June, and go with Mr. Jefferson to the Maine woods in July.

Mrs. Charles Bishop has gone to Asbury Park, N. J., for the Summer.

From a Photo by J. E. Purdy & Co., Boston, Copyright 1900.

One of the most notable successes in the cast of Quo Vadis has been Miss Maude Fealy's Eunice. Miss Fealy is a beautiful girl and acts with a naturalness, delicacy and charm that are captivating.—*Philadelphia Item.*

Miss Maude Fealy made a marked impression by her beauty and the tender grace of her impersonation of the slave girl. She is one of the most pleasing figures in the performance of Quo Vadis.—*Philadelphia Times.* * * *

BROOKLYN AMUSEMENTS.

SATURDAY, April 28.

The last week but one of the regular season, save in a few instances, has witnessed a continuation of the lack of interest and consequent light attendance previously noted.

At the Montauk Wheels Within Wheels was acted by an excellent cast. Manager William T. Grover rings down the curtain on the last week of the Montauk's fifth season with The Maneuvres of Jane.

Stuart Robson in his very complete production of Oliver Goldsmith, supported by an unusually well balanced company, interested those who found their way to the Columbia, where the season ends with Coralie and Co., Dressmakers.

Quietly and without noise ends the season at the Amphion to-night, From Broadway to Tokio being the final bill. A glance at the balance sheet of this house, if permitted, would afford an interesting study.

The Bijou gave good entertainment with A Young Wife, several of the characters being in especially proficient hands. Manager Harry C. Kennedy tells me that within a few hours after the ending of his Bijou season on May 26 he and his family will be en route for their Summer home way down in Maine. Shore Acres, which did such a phenomenal business here some months ago, is the next feature, with Yon Yonson to follow.

McFadden's Row of Flats gave plenty of merriment at the Gayety, where Manager Bennett Wilson will next offer a study of Man's Enemy.

Corse Payton for his fourth and final week at the Grand Opera House devotes just one-half of the time to his own version of Sapho. A brief resumption of affairs by Manager Lewis Parker on May 7 brings to view McFadden's Row of Flats.

Hyde and Behman's olio had good features in John C. Rice and Sallie Cohen, and Zeno, Carl and Zeno, a daring aerial trio. Wills and Loretto caught a multiplicity of laughs, other turns being contributed by William Jerome, the Two Morrellos, Gallando, the St. Felix Sisters, and Lew Hawkins.

The Lyceum drops The Arabian Nights and takes on The Two Orphans.

The specialties preceding A Social Maid burletta at the Star proved of exceptional quality. Rena Aubrey sang with taste and expression. The Livingstons, a man and two girls, not only sprung a dozen or more brand new acrobatic feats, but executed them with such dash and ease as to evoke continuous applause. George E. Beban, a monologist with plenty of new material, all good, established himself as a favorite before he had talked a minute, while the Bison City Quartette not only sang admirably, but gave lots of by-play that had the unusual merit of being really funny. Manager William L. Bissell next gives a return date here to his own Fads and Follies.

The Novelty offered Barnes and Sisson, Madame Flower, Ward and Curran, Madge Fox, O'Brien and Havel, Harry Seebeck, McAvoy and May, also Mr. and Mrs. Perkins Fischer, while the same management at the Brooklyn Music Hall had Lizzie Evans and Harry Mills, Louise Dresser, Harding and Ah Sid, Mlle. Olive, Coakley and Husted, Nellie Waters, Bogert and O'Brien, George Betts, and Jack Norworth. The ensuing week here is filled by John W. Isham's Octoroons.

Matt Flynn's Big Sensation is displaced at the Empire by Al. Reeves' Show, the unique making place for The Gay Girls of Gotham in lieu of The London Girls.

The last feature of importance this season at the Academy of Music will be the Paderewski recital on Thursday evening, May 3.—In a chat with Manager Henry W. Behman, he tells me that the Behman Show has not known a week without a substantial profit since it started out last Fall. The next tour begins in the West in September, the Four Cohans being retained as the special magnet, while the midair thrills will be contributed by Zeno, Carl and Zeno.—William T. Grover has booked the Castle Square forces for a three weeks' season at the Montauk. If business should warrant they may remain longer. Last year, as well as in 1898, the musical season of this company was unduly long, it is alleged, the concluding presentation not being as satisfactory or profitable as those that went before. For the week of May 5 Pinafore and Cavalleria is the double bill, with The Mikado and Patience to follow, and Rigoletto in conjunction with Martha to wind up, as now arranged.—Manager Kennedy, of the Bijou, has just invested in a new steam launch, with which he purposes having much enjoyment during the next four months.—Decoration Day gives promise of a dearth of theatre diversion in this borough. Before that time every one of the local houses is likely to be in darkness, excepting the Star, which remains in the field until June 16.

SCHENCK COOPER.

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MUSIC NOTES.

Translators and adapters are now at work on the operas and operettas by Goldmark, Giordano, Von Suppe, Zeller, Ziehrer, Lecocq, Ganne and Johann Strauss, recently secured in Europe by Rudolph Aronson for the United States and Canada. Mr. Aronson's intention is to produce one or two of them, and he is now negotiating to place the others.

Helen C. Crane, assisted by Adele Laeis Baldwin, George Falkenstein, and Gustav Hinrichs' orchestra, gave an interesting concert of her own compositions at Mendelssohn Hall on April [illegible].

Madame Eugenie Pappenheim's pupils gave an enjoyable concert at Mendelssohn Hall on April 27, the soloists being Frieda [illegible], Ida Hutshing, Margaret McGuane, and [illegible].

Ethel Stewart, [illegible], Leland Langley, Evelyn Harris and [illegible] Histermann were the soloists at a concert given on April 27 at the Waldorf-Astoria for the Peabody Home, Bruno Huhn directing.

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☞ Julia Morrison a hit.

VAUDEVILLE

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Dolph and Susie Levino, in The Rival Arts, head a bill, including Agnes Ardeck and company in a new comedy, entitled Mrs. Bob; Ward and Curran, comedians; the Willett and Thorne Farceurs, in An Uptown Flat; Drawee, juggler; Mr. and Mrs. Stuart Darrow, shadowgraphs and smoke-pictures; Knox Wilson, German dialect comedian; Attie Spencer, comedienne; Collins and Collins, singers and dancers; the Pattens, Irish comedy duo; Fiske and McDonough, in Willie and the Baby; Letto and Dello, comedy acrobats; and the vitagraph. Tony Pastor sings every evening.

Keith's Union Square.

Marshall P. Wilder heads the bill, which includes Bert Coote and company in Supper for Two; Will M. Cressy and Blanche Dayne, in Grasping an Opportunity; Mouliere Sisters, bar performers; Phil Ott and the Three Rosebuds, in Their First Lesson; Blocksom and Burns, grotesque comedians; Hamilton Hill, baritone; Mayer, Carroll and Mayer, black-face comedy sketch; Ashley and Woolly, German and Hebrew comedians; Bicknell, clay modeler; Hedrix and Prescott, song and dance duo; Havens and Andrews, comedy duo; Ed Gifford, one-legged bicyclist; the biograph and the stereopticon.

Proctor's Twenty-third Street.

James F. Dolan and Ida Lenharr, in A High Toned Burglar, are the stars of a bill that includes La Fafalla, dancer; Billy Van, monologist; George Neville and company, in a new sketch called A Cold Deal; Paley's kalatechnoscope; Spenser Kelly, baritone; McNulty Sisters, dancers; J. W. Bingham, ventriloquist; Ford and Lewis, the Bowery Boys; Brandon and Regina, contortionists; Trolley Car Trio, acrobatic farceurs; William De Boe, equilibrist; Boulden and Griffin, musical sketch, and the stereopticon.

Proctor's Palace, Fifty-eighth Street.

Smith and Campbell, talking comedians, and the Wilmer-Vincent company, in A Strange Baby, head the bill. The others are: Henri French, bicyclist juggler; Farnum and Seymour, acrobatic comedy duo; George C. Davis, comedian; Garrity Sisters, singers and dancers; Kohl and Barney, grotesque duo; Arvello, equilibrist; Joseph Newman, monologue comedian; Olga Orloff, illustrated songs; Walter Ardell, musical expert; Paley's kalatechnoscope, and the stereopticon.

Weber and Fields'.

This week will be a series of "farewell nights," as the run of Whirl-I-Gig and Sapollo closes on Saturday evening. Lillian Russell, May Robson, Weber and Fields, Charles J. Ross, John T. Kelly, David Warfield, and Peter F. Dailey are still playing their original parts.

Miner's 125th Street.

Ching Ling Foo is back again and heads a bill including Francesca Redding and company, in Her Friend From Texas; Charles Case, Ellsworth and Burt, Julian Rose, Jones and Walton, the Tanakas, and Frank Cotton's donkeys.

Hurtig and Seamon's.

John C. Rice and Sallie Cohen, Williams and Tucker, and Houdini head the bill this week.

THE BURLESQUE HOUSES.

Miner's Bowery.—Howard and Emerson head the week's entertainers.

London.—The Monte Carlo Girls have moved downtown for a week.

Miner's Eighth Avenue.—Frank B. Carr's Lillian Washburn Indian Maidens are playing a return week.

Dewey.—The Bon-Ton Burlesquers are here this week. The olio includes Smith and Champion, Viola Sheldon, Shayne and Worden, and Conway and Leland. A Dream of the Orient is the burlesque.

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LAST WEEK'S BILLS.

Keith's Union Square.—Sam, Clara and Kittie Morton won first honors here last week, although their names did not head the list. There is no more dainty or attractive performer on the stage than little Clara Morton, whose youth, good looks, refinement and unassuming manners completely captivated the audience. She was dressed in a very becoming white costume, which made her look more attractive than ever. Her parents, Sam and Kittie Morton, were very amusing in their Irish conversation and danced with much agility and grace. Sam's impersonations of Dewey, Schley and Sousa were received with great favor. Flo Irwin and Walter Hawley headed the bill, and were seen once more in The Gay Miss Con, in which, it is unnecessary to state, they scored heavily. Filson and Errol revived their old sketch, Women vs. Men. It is very crude compared with their more recent efforts, but it served to amuse and there were many laughs heard during its presentation. Adolf Zink presented his specialty for a second week and repeated his success. Cook and Sonora kept things very lively while they were on, and Mr. Cook's funny "moves" made the audience giggle. Rixford Brothers were liberally applauded for their fine acrobatic work. Mazie King was seen in a new terpsichorean specialty, in which she did some wonderful toe-dancing. She is very lithe and graceful and her efforts were liberally applauded. Edwin Latell did his musical act with some new trimmings, including a few wise remarks and an amusing travesty on Ching Ling Foo. The Dillon Brothers were encored for their silly but catchy songs. The Brnet Rivieres did their unique impersonations to the accompaniment of much applause. Howley and Leslie Dunbar and Harris, Claude Thardo, Dolline Cole, Carl Charles, the biograph and stereopticon were also in the bill. Large houses were the rule.

Proctor's Twenty-third Street.—Sidney Wilmer, Walter Vincent and company headed the bill in A Strange Baby, which has been written of in this column many times. It is a funny farcette and seems to improve with age. The "Co.," consisting of Ruth Aldridge and some property babies, did very nicely indeed. Henri French, the fearless bicyclist, went through his "hurrah" specialty with great success. Smith and Campbell asked each other funny questions and gave funnier answers, and the audience took quite an interest in the proceeding. The two young men looked highly pleased at the appreciation evoked by their conversation. Farnum and Seymour went through severe physical exertion in order that the spectators might have a good time while they were on the stage, and won the reward of generous applause. Edith Kingsley, a dainty little comedienne, sang several songs very well indeed. Perspiration poured from the brows of McWatters and Tyson as they hustled through their bustling act. There is much movement in the entertainment they provide and many merry musical jingles. Eccentricity marked the work of John and Etta Gilroy, who did their best to keep the audience amused. Howe and Scott, who make a business of exploiting peculiarities of the race whose characteristics are aquiline nasal appendages and bushy hirsute adornments, said some things which seemed to strike the audience as amusing. Gilbert Sarony's gigglings and gurglings, Alferno's supposedly funny wire act, banjo-plunking by Six and Gedney, jests by Tommy Baker, eccentricities by Kohl and Barney, and the kalatechnoscope and stereopticon made up the rest of the bill.

Tony Pastor's.—Herbert Cawthorne and Susie Forrester were the stars of the bill and caused unlimited laughter with their droll antics in A Damage Suit. A special feature of the act is the artistic singing of coon songs by Miss Forrester, who has no superior as a warbler of "shredded-time" ditties. Cawthorne's comedy business and funny lines won great favor, and the clever pair may be credited with as big a hit as has ever been made at this house. Mr. and Mrs. Gene Hughes were seen once more in Charles Horwitz's very funny farce, A Matrimonial Substitute, which kept the house in roars. There is a *soupçon* of spice in the plot, which has been very cleverly worked out. The sketch is admirably played by Mr. and Mrs. Hughes. Artie Hall, the Georgia coon-shouter, played her "steenth" engagement and made the hit she invariably does. She works just as hard as though she were trying to make a reputation and betrays no sign of a "swelled head." The McNulty Sisters scored heavily with their songs and dances. Their cane-dance was especially good and they were warmly applauded. Carr and Jordan presented a new skit called Tangled in a Tenement. It is a vehicle for the introduction of travesty of the sort with which this team is identified and was fairly good. Mr. Carr ought to shelve "Dorkins' Night," which is too sad and old-fashioned for these days. Elseeta, the muchly-boomed toe dancer, made her vaudeville debut in a neat specialty, in which she demonstrated that her toe dancing is not a "fake" by removing the feet of her stockings and dancing gaily on her bare toes. It is a great test of skill and endurance, but Elseeta smiles pleasantly while she balances herself on the tips of her pink "tootsies." The specialty is novel and ought to please those who are fond of out-of-the-ordinary things. Burton and Brooks cracked some good jokes and won plenty of encores with their quaint and catchy ditty, "More Work for the Undertaker." The Pantzer Trio, King and Stange, Pearl and Austin, W. A. Lang, Phil and Carrie Russell, and the vitagraph were also on the bill. Tony Pastor's songs went tremendously.

Proctor's Palace.—Fougere made her first appearance at this house and scored a hit with her specialty, which has been made refined for continuous purposes. James F. Dolan and Ida Lenharr were seen to great advantage in A High-Toned Burglar, which is one of the funniest skits on the vaudeville stage. The house was kept in a constant roar and Dolan and Lenharr made the laughing hit of the bill. Thomas J. Ryan and Mary Richfield ran them very hard for the honors, however, and did admirable work in their sketch, A Headless Man. Newell and Shevette on the bars and the Trolley Car Trio contributed some very lively acrobatic work on the comedy order. Carrie Scott's rag-time ditties and the antics of her mascot, Baby Monk, brought applause. Charles F. Forrester was encored for his excellent rendition of some good songs. Delmore and Wilson won a good many laughs with their absurdity, entitled Wheels. The Maginleys, Barrington and Mantell, J. W. Bingham, the kalatechnoscope and stereopticon were also in the bill, which drew well.

Koster and Bial's.—The sudden change in the management, which occurred last Monday, caused quite a stir in theatrical circles, although it was known for some time that something of the sort would happen. The Continental Amusement Company, which has had control of the house for several months past, has lost money steadily, and the stockholders must have greeted the change as a welcome relief. The company paid all of its bills, however, and the weeping and wailing, usual when an enterprise of this kind collapses, were absent. Ted D. Marks, whose fame as an amusement caterer is international, took hold on Monday afternoon, and with the assistance of Hurtig and Seamon, put together a bill of straight vaudeville, and the house was running as usual in the evening. The Florenz Troupe, Melville and Stetson, Gilbert and Goldie, Fish and Quigg, Bonita and "Only Me," Sharp and Flatt, the Everett Trio, Elliott and Allene, Diana, Milward and Wise, and Elsie Rau contributed more or less pleasing specialties. Mr. Marks has a herculean task on his hands in trying to put the house back to where it was, when it was the most popular music hall in America, but he has brains, energy, experience and European connections to fit him for the work, and a host of friends and well-wishers who are confident that he will succeed. He is the general manager of the house, and represents the London Amusement Company (Limited). One of the innovations of his first night as manager was the appearance of three buxom barmaids, who served refreshments in the cafe instead of the stolid German waiters, who have done duty there for years past.

Schley.—Game to the last, the management closed the house's season with the strongest bill seen since the opening. Hayes and Lytton in A Wise Guy, and James O. Barrows and company, carried off even honors. Harry C. Stanley, assisted by Doris Wilson, in Before the Ball, made a hit. Edna Bassett-Marshall and the Street Urchin Quartette presented their singing act successfully. The Stewart Sisters whooped things up, and George Evans made a hit of large proportions. Bertie Fowler, the monologue comedienne; Ed. Estus, equilibrist, and the vitagraph were the other attractions.

Miner's 125th Street.—Imro Fox, the comic conjuror, was well received. John W. Ransone, who has become a big favorite here this season, kept the audience in good humor. The Three Rosebuds and Phil Ott, in Their First Lesson, were a hit. Charles E. Grapewin and Anna Chance, in their new act, Above the Limit, seen here for the first time, were easily the best thing on the bill. Grapewin portrays a Bowery boy who is plausible and acceptable, yet away from the usual stage type. He gives him a new and distinct personality. Anna Chance supports him admirably. Harry and Kate Jackson, in A Bachelor's Home, semeed to touch the right spot with the audience. Mr. Jackson is a finished actor, such as is seldom seen in vaudeville, and his work cannot be too highly praised. Tom Brown, the colored comedian, Frederick Brothers, and Nelson, Glinseretti and Demonio were also in the bill.

Weber and Fields' Broadway Music Hall.—Full houses greeted the "happy family" last week, and the songs, dances, gags and business went even better than usual. Whirl-I-Gig and Sapollo make as entertaining a bill as the clever managers have ever offered.

Hurtig and Seamon.—The Policy Players, presented by Williams and Walker, did a big business here last week.

The Burlesque Houses.

Miner's Bowery.—Miaco's City Club entertained large audiences last week.

London.—W. L. Bissell's Fads and Follies provided last week's amusement.

Miner's Eighth Avenue.—The Sapho Burlesquers appeared for the first time on the West Side.

Olympic.—The Monte Carlo Girls diverted uptown attention.

Dewey.—M. M. Thiese's Wine, Woman and Song company played a return engagement to excellent business. Hits were made by Burke Brothers, Bennett and Rich, Kine and Gotthold, Rackett Brothers, Mazuz and Masette, and the Jenny Eddy Trio.

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WEBER AND FIELDS' PLANS.

Weber and Fields have re-engaged their entire company for next season. Lillian Russell declares that her season at the cozy music hall has been the most pleasant she has ever spent and she is delighted at the prospect of being a member of the company again next year. As for the other members of the "happy family," they are so attached to the house and to each other that the very tempting offers they receive from other managers have no effect on them whatever. Rival managers have recently redoubled their efforts to secure the services of Dailey, Ross, Kelly and Warfield, but those clever funmakers have treated their overtures with scorn.

The tour of Weber and Fields, which will open next Monday, will be a memorable one. They will take everybody connected with the house with them, except the ushers, and will travel in a style befitting the importance of the organization.

Early in June Weber and Fields will sail for Europe, to gather material for use in next season's burlesque, which will satirize the Paris Exposition.

WEST IN THE FAR WEST.

William H. West has been enjoying a very succesful season on the Pacific Coast. While in San Francisco he was presented with a remarkable cane by James T. Donovan, sergeant of police. The stick was made by a native of the Azore Islands, who spent one year upon it. The work was all done by hand, and the only tool used was a common file. The carving makes the stick look like a piece of rope, with a knot for a handle. A walrus' tooth and a piece of a whale's jaw are used as trimmings. Mr. West and his manager, Sanford B. Ricaby, were entertained by Captain Goodrich, of the battleship *Iowa*, aboard that vessel, which is the flagship of the Pacific squadron, and which was lying in the San Francisco harbor. As a return of the courtesy Mr. West entertained about 250 of the crew and the officers and their ladies at the Saturday matinee at the Columbia Theatre. Mr. West declares that he never appeared to a more appreciative audience, and the closing spectacular representation of Admiral Dewey's victory simply brought down the house. The sailors cheered and applauded to the echo.

WATSON'S NEW ENTERPRISE.

W. B. Watson, proprietor of Watson's Opera House, Lynn, Mass., and the American Burlesquers, and Charles M. Bagg, proprietor of the Court Street Theatre, Buffalo, N. Y., have leased the Dunfee Theatre, Syracuse, N. Y., for a term of years. The place will undergo improvements during the coming Summer, especially in regard to the seating capacity, and a new gallery, to seat 700 people, will be built. There will be a full orchestra and all new scenery. The booking will be done by Mr. Bagg. Sam Scribner's was the first company booked, and others who have time are: Tom Miaco, Miaco and Fulton, Watson's American Burlesquers, Fred Irwin's two companies, Butterfly Burlesquers, and the Merry Maidens. Nearly all of the best burlesque companies are seeking time at the Dunfee and it will not be long before Watson and Bagg are booked solid for next season. W. B. Watson and his wife (Jeannette Dupree) will go direct to Syracuse after they close their season. Later on they will go to Atlantic City for four weeks. Mrs. Watson's mother and sister will accompany them.

BOY ACTOR'S GOOD FORTUNE.

Carter De Haven, a boy actor, who does a sketch in vaudeville with Bonnie Maie, will shortly come in for a large amount of money. It seems that his great-great-grandfather, Jacob De Haven, loaned the United States $50,000 over 125 years ago. The amount was to have been paid back with interest, but the heirs were forced to bring suit to recover it. The matter has been hanging fire for 100 years, but the Government has finally decided to pay. The amount due, with compound interest to date, is $3,500,000. Of this young Carter De Haven will receive one-fourth. He says he will remain on the stage and intends to become an actor-manager.

A RELIGIOUS ROOF-GARDEN.

The roof of the Merritt Building, on the corner of Eighth Avenue and Nineteenth Street, this city, is being transformed into a roof-garden. No saucy soubrettes or slap-stick comedians will annoy the visitors, but good preachers will exhort them to lead better lives, while soft music and drinks of a similar description will be extra features. The new roof will be under the direction of Rev. J. Q. A. Henry, State Superintendent of the Anti-Saloon League.

FANNY RICE IN VAUDEVILLE.

Fanny Rice has decided to play a short engagement in vaudeville and has signed a contract to appear on the Keith circuit for four weeks, opening at the Boston house on May 7. She will be seen in one of the comediettas used by the late Rosina Vokes, in which she has been playing during the past season. Miss Rice does not intend to remain in vaudeville. After her engagement with Mr. Keith she will rest for the Summer, and will resume her starring tour early in September.

TWO THEATRES CLOSED.

The Schley Music Hall closed for the season on Sunday evening. It will be opened early in the Fall with a stock burlesque company under the management of Brady and Ziegfeld. The Comique, after a "see-saw" season, finishing with a production of Sappho, closed on Saturday night. It will be reopened in the Fall as a music hall, with the usual smoking and drinking privileges, provided that a license can be obtained.

AGNES ARDECK.

Sapho having delivered her valedictory at the Theatre Comique last Saturday, Agnes Ardeck has re-engaged her company and gone back into vaudeville for the Summer. She appeared as Mrs. Bob last night at Tony Pastor's and scored strongly. A splendid bit of acting that she did in a scene from the second act of Sapho received much applause. Miss Ardeck's Sapho has been favorably compared with that of Olga Nethersole.

TERRIBLE DROWNING ACCIDENT.

An unfortunate accident, which has brought deep grief to many people, occurred at Lake Whitney, near New Haven, Conn., on Thursday last. By the upsetting of a rowboat, two very well-known and popular vaudeville performers, Vivian Clerise, of the Clerise Sisters, and J. W. Cardownie, of the Cardownie Troupe of Dancers, lost their lives.

The Cardownies and the Clerise Sisters, who were fast friends, were filling a week's engagement at Poli's Theatre in New Haven. On Thursday morning Mr. Cardownie invited the Clerise girls to go on a little outing with him to the New Haven Country Club. When they arrived at Lake Whitney Mr. Cardownie procured a rowboat and the trio started out to enjoy a row, with Vivian Clerise at the oars. When they were opposite the club house of the Country Club Ethel Clerise offered to change places with her sister, and Vivian rowed the boat close to the bank, in order that the change of seats might be made without danger. While they were passing each other the boat was upset, and all three were pinned under it, while the boat drifted into very deep water.

Howard M. Brown, a member of the junior class of the academic department of Yale College, who was in his canoe several hundred yards from the point where the accident occurred, saw what had happened, and made all haste to reach the drowning persons. When he reached the rowboat he righted it, and grasped Ethel Clerise by her hair. She begged him to save her sister, and he made frantic, but futile attempts, while holding Ethel, to locate Vivian. He could find no trace of her, so he paddled to the shore with Ethel, who had lost consciousness. She was restored in a few moments, and when she found that her sister had not been saved, she attempted to throw herself into the lake. Young Brown, with great difficulty, restrained her. The bodies of Ethel Clerise and Cardownie were recovered late in the evening.

The Clerise Sisters were natives of England, but had resided and performed in America for several years past. Vivian, who was drowned, was the wife of Carl Weizelbaum, a musician, whom she married last Summer, while playing at the American Roof-Garden. She was twenty-one years of age. Cardownie, who was a Scotchman, was forty-eight years of age. His specialty consisted of the step dances of England, Ireland, and Scotland, in which he was assisted by three pretty girls, one of whom is his wife. She is not very strong, and it is feared that her husband's tragic end may have a very serious effect upon her.

Brown, with the modesty of a true hero, slipped away when the excitement attending the accident was at its height, and his identity was not discovered until late on Thursday night.

WORLD'S LITTLE JOKE.

When John W. World was playing in Rochester recently he had a little fun at the expense of a fellow guest who occupied the room next to his. The man in question complained to the hotel proprietor that the people in the room next to his had been quarrelling all day and using very loud and abusive language to one another. The hotel man promised to look into the matter and casually asked the "kicker" to accompany him to the theatre. When the man saw World's sketch he realized that the liquid refreshments were on him, and all hands joined in a good laugh over the incident. World says that when he rehearses again in a hotel he will post up a three-sheet notice on his door, in order to protect his reputation as a peaceful, law-abiding citizen.

ALEXANDRA DAGMAR IN LONDON.

Alexandra Dagmar made her first reappearance recently in London and received a warm welcome from her admirers, who are numbered by the thousands in the English metropolis. She opened at the Canterbury and her songs were received with the utmost favor. She sang "Killarney," in honor of the Queen's visit to Ireland, and the idea seemed to please her auditors immensely. The critics were unanimous in praise of Miss Dagmar's work and she received many notices of a highly eulogistic nature.

THE ROOF-GARDEN SEASON.

Managers of roof-gardens in New York are beginning preparations for the coming season. Oscar Hammerstein is hurrying work on his new Republic Theatre, which adjoins the Victoria, and intends to join the roofs of both houses, making one immense garden, which will be open on June 5, and will be run in the same way as was the Victoria Garden, which was such a success last Summer. The New York roof-garden will open on June 4, and Koster and Bial's about the same time.

"BATH HOUSE JOHN" IN VAUDEVILLE?

"Bath House John," as Alexander John Coughlin, of Chicago, is called, who has attained great notoriety on account of his wonderful clothes, is said to have received an offer from the management of Koster and Bial's to go on for a week and sing his famous song, "Dear Midnight of Love." It is said that the "Windy City dude" is seriously considering the offer.

FRANK NICHOLI DEAD.

Frank Nicholl, whose neck was broken while he was attempting to do a triple somersault at the Dewey Theatre, on April 17, died at Bellevue Hospital on April 23. He was operated upon

VIRGINIA GLYNDON

WITH JOSEPH JEFFERSON.

As TILLY SLOWBOY in Cricket on the Hearth.

THE VETERAN COMEDIAN SHARES THE HONORS WITH A LITTLE GIRL.

Joseph Jefferson shared the honors at the Olympic Theatre last evening with a mite of a girl, who, with him, was called before the curtain and who also made a speech. This little maid was Virgie Glyndon, who played the part of Tilly Slowboy, the nurse of the baby that figures in The Cricket on the Hearth without ever being heard. In her work there was a maturity far beyond her years. She seemed to enter fully into the spirit of the part and acted it with an unctuousness that made her an instant favorite, ranking only second to the venerable comedian himself. And it was a sight to be remembered to see her return, after a particularly effective exit, to bow her acknowledgments. The audience was so surprised and delighted at this unexpected bit of maturity that they applauded more vigorously than ever. At the conclusion, when the entire company was recalled several times and the applause would not cease, Mr. Jefferson came before the curtain, leading Miss Glyndon. He said he had already made so many speeches during the week that he was now speechless, "but I want to introduce my little protege," he said. "I predict that she is the coming actress, both in comedy and pathos. I will let her speak." Bashfully, the child hung her head for a moment, then said: "I never made a speech before, but I'm sure I am very thankful to you for your kindness."—"St. Louis Globe-Democrat," Nov. 25, 1899.

As LITTLE MEENIE in Rip Van Winkle.

THIS IS THE CHILD WHOM JEFFERSON PRAISED.

A mite of a stage girl like Virginia Glyndon, who receives Mr. Joseph Jefferson's indorsement as a prodigy, and his forecast of future greatness, is certainly lucky in these matter-of-fact days. A week ago last Friday little Miss Glyndon was brought before the curtain by Mr. Jefferson to receive an ovation for her clever portrayal of Tilly Slowboy in The Cricket on the Hearth. Virgie is a stage child, born and bred. Her mother was one of the Bray Sisters, who did "legitimate" some years ago. Naturally the daughter fell into the ways of her mother and adopted the stage as a profession at an early age. Three years ago Mr. Jefferson was in need of a child to play Meenie in Rip Van Winkle. He sent to an agency in New York, and Virgie Glyndon was recommended to him. The veteran actor immediately took an interest in the child. The child took to play-acting as a duck takes to water. The part of Meenie was soon mastered, and when she was cast for the more important role of Tilly Slowboy her joy was great. She learned the lines readily enough, but, better than that, she captured the spirit of the character and gave a performance which was as astonishing to Mr. Jefferson as it is to his audiences. Virgie is only ten years old now, but if Mr. Jefferson's prediction goes for aught, she will be heard from in the next decade as something more than a prodigy and delineator of children's parts.—"St. Louis Republic," Dec. 3, 1899.

IN HER SPECIALTY.

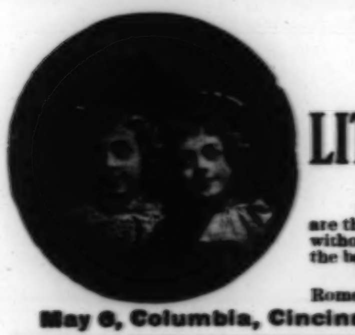
Little Virgie Glyndon's Tilly Slowboy was a capital bit of genuine character acting.—*New York Herald, April 24, 1900.*

Virgie Glyndon provoked much applause by her manner of playing the part, at once fantastic and real, of Tilly Slowboy, the child servant in Cricket on the Hearth.—*N. Y. Journal, April 24, 1900.*

INVITES OFFERS TO FILL A FEW SUMMER DATES. **CAN BE ENGAGED FOR NEXT SEASON.**

Address all communications to MRS. FERNANDEZ, 1440 Broadway, or VIRGINIA BRAY, 59 East 84th St., N. Y.

POP—Take a seat in the gallery; then, if you like it, YOU CAN WHISTLE. (A line from The Little Mother) **And we have substantial proof from both sides of the Continent THAT THEY DID LIKE IT AND ARE WHISTLING YET.**



THE SMEDLEY SKETCH CLUB

INCLUDING AMERICA'S GREATEST CHILD ARTISTS (BAR NONE),

LITTLE ELLIS and EDWIN SMEDLEY IN THEIR ONE-ACT COMEDY-DRAMA, By KATHERINE STAGG, **THE LITTLE MOTHER**

Have Just Closed Six Triumphant Weeks Over the Orpheum Circuit, where, as in the East, Nothing but Unstinted Praise was Accorded Us.

(Extracts from ASHTON STEVENS, the Alan Dale of the Pacific Coast, in *San Francisco Examiner*): Two little boys, who might be twin Lord Fauntleroys on the long walk home, are the legitimate stars at the Orpheum this week. . . . . There is a deft touch o' realism, and the youngsters are clever little actors, smart and shrewd in the business of the stage, without being uncanny. . . . . In justice to the precocious art of these bright boys I can only say, unless it makes you think too much, you will find the Smedley Sketch Club to be the best in the history of the Orpheum.

The feature at the Orpheum is the Smedley Sketch Club, the pivotal attraction of which are two wonderfully clever children in the dramatic line, who do the Balcony Scene from Romeo and Juliet in a manner that would put to shame many mature actors.—*San Francisco Call, March 6, 1900.*

May 6, Columbia, Cincinnati, O. Open Time after week of May 6. Address Room 7, Broadway Theatre Building, N. Y. City—Permanent address.

Joseph Hart and Carrie DeMar

IN A CLOSE CALL.

A Reminder!! THE GAME COCK FINISH of a Close Call is an original conception in vaudeville by Joseph Hart. Mr. Hart wishes to thank the managers with whom he is to play for their earnest expressions of willingness to protect his interests in the matter.

CHARLES E. GRAPEWIN AND ANNA CHANCE

Care of LOWELL MASON, 41 W. 28th St., N. Y.

New York, April 24, 1900. Say, Scrags! Hully gee! Read what dem newspaper fellers says:

BOSTON POST.—By comparison with other types of the same kind seen on the stage, Grapewin's Chimmie Hicks is a work of art.

THE BOSTON TRAVELER.—The entire sketch was conspicuous for clean humor and good taste.

BOSTON DAILY GLOBE.—Grapewin is a clever eccentric actor, and in "Above the Limit" he gives a bit of character work that is much above the average.

BOSTON RECORD.—Mr. Grapewin's versatility is demonstrated by the strong and consistent character drawing of this part.

BROOKLYN CITIZEN.—Charles E. Grapewin's art in a sketch called "Above the Limit," in which he is supported by Miss Anna Chance, is of finer quality. There is a happy absence of vulgarity in the lower and coarser sense of the term, an absence which does not detract a whit from the fun while it leaves a pleasant taste in the mouth after the curtain has fallen.

PROVIDENCE JOURNAL.—Charles E. Grapewin is assisted by Miss Anna Chance in presenting one of the cleverest sketches seen here. "Above the Limit" is the title of it, and the piece made one of the hits of the performance.

N. Y. MIRROR.—The laughing hit of the bill was scored by Charles E. Grapewin and Anna Chance in their new sketch, "Above the Limit."

DRAMATIC MIRROR.—Charles E. Grapewin and Anna Chance were seen for the first time in a brand new sketch called "Above the Limit." It is one of the funniest acts ever seen in vaudeville, and the audience was kept howling most of the time. It is enough to say that Grapewin and Chance made a hit of the largest proportions, and that "Above the Limit" is a rare treat.

N. Y. TELEGRAPH.—Grapewin and Chance made the laughing hit. "Above the Limit" is one of the best sketches that has been put forward this season.

PROVIDENCE NEWS.—Charles E. Grapewin, "the Mansfield of vaudeville," whose new comedy sketch "Above the Limit" is convulsing the audiences at Keith's this week as nothing has done in a long time.

I guess I ain't so woise, even if I is **ABOVE THE LIMIT.** Hully gee! Say, on de level, Scrags, I tought it wuz a riot. Say, trun us a line onct in a while. ***You're All Right.*** Annie's in on dis—well dat's about all.

Your Pal,
CHIMMIE HICKS,

P. S.—Address CHAS. E. GRAPEWIN and ANNA CHANCE, Above the Limit, No. 16, New York.

A POSITIVE HIT. A GENUINE NOVELTY. A RECOGNIZED FEATURE.

T. W. ECKERT AND EMMA BERG

In their "JAPANESE OPERETTA," by Lamb and Petrie.

Gorgeous Costumes, Beautiful Scenery, Novel Electric Effects. Indorsed by Press and Public of Every City.

The best musical novelty which has been heard in the Orpheum in many a day is the Japanese operetta, Little Pee Weet, which is produced by T. Wilmot Eckert and Emma Berg. With just a touch of the ballet this would be a full comic opera, since there are tuneful music, good singing, bright lines, beautiful costumes and a special stage setting to form the frame of the picture. Miss Berg's voice, which is wonderfully sweet and clear, is heard in numbers which afford her good opportunities, while Mr Eckert not only aids in the singing, but puts the house in an uproar when he draws a curtain and exposes his piano, out of which he still knows how to get music which seems to please every one, as well it may, for when it comes to imitations on the piano Mr. Eckert is easily the leader.—*Kansas City Times, April 16.*

Eckert and Berg made the hit of the show, Sunday, with their Japanese Operetta, Little Pee Weet. The sketch is staged in Oriental extravagance, and the music is pretty. Both Mr. Eckert and Miss Berg have good voices and the former sets the house wild with his piano playing. His imitations of various musical instruments are particularly good.—*Kansas City World, April 16.*

Week of April 30, Olympic Theatre, Chicago; May 7, Haymarket, Chicago; May 14, Chicago Opera House, Chicago.

JOHN W. WORLD

Assisted by BEATRICE HASTINGS,

An immense Success in Vaudeville. Presenting KEEPING A DATE, by George Totten Smith.

Detroit Free Press, April 10.—John W. World and Beatrice Hastings offered a skit that is full of good things. There is a little bit of everthing in it and it is breezy. Both are clever in whirlwind dancing and lively songs. Mr. World does some very funny walks. Everybody is delighted with them, and it is dollars to doughnuts not one out of ten in the audience could tell half what they do to amuse them.

CLARICE VANCE

The singer of coon songs, has firmly established herself as a popular favorite and deserves all the recognition she receives. Her singing is like a breath of fresh air on a Summer day after listening to some of the sound storms affected and produced by other singers of similar selections.—*Philadelphia Call.*

MR. and MRS. JIMMIE BARRY

PRESENTING

MRS. WILKINS' BOY

IN VAUDEVILLE.

ARTHUR SIDMAN

Spring of 1901 in a Pastoral Play,

YORK STATE FOLKS.

Direction ROBERT FULGORA.

MR. AND MRS. ARTHUR SIDMAN, A BIT OF REAL LIFE and BACK HOME, On Orpheum Circuit.

VIOLET DALE

TORONTO GLOBE:—Violet Dale is a versatile artiste, who sings, impersonates and dances remarkably well, and pleases all classes of people.

ROCHESTER HERALD:—Miss Violet Dale, singing comedienne, proved to be newcomer who will be an old favorite when next she comes to Rochester. Her "Bird With The Broken Wing" is something out of the common line of vaudeville songs, and her presentation of "Dad's Dialects," in imitation of an English music hall singer, was clever. The dance finish is not the least enjoyable part of Miss Dale's act.

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Boston Herald.—"An Accomplished Artist."

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by Dr. Curtis, and the physicians at the hospital had strong hopes of his recovery, but he lived only two days after the operation.

THE WOOD BENEFIT.

William B. Wood, the surviving member of the team of Wood and Shepard, was given a benefit on Sunday evening last at the Herald Square Theatre. There was a long list of volunteers, many of whom did not appear. There were enough, however, to make up a satisfactory programme. Those who appeared were: Andrew Mack, who made a hit by playing his own accompaniments; John L. Sullivan, and Sam Bernard, who led the orchestra; Fougere, three Sisters Merrilees, Christine Blessing, Bernard Dyllyn, Belle Stewart, James F. Hoey, Williams and Walker, Nellie O'Neil, Snitz Edwards, Bonnie Thornton, Tony Fernandez, Harry Taft, and Charles B. Lawlor. There was a good house.

DUNFEE THEATRE BURNED.

The Dunfee Theatre, in Syracuse, N. Y., was partly destroyed by fire early yesterday morning. The damage amounted to $15,000 and is covered by insurance. Watson and Bagg, who had taken a lease of the house for next season, and whose plans are outlined in another column, will not be greatly inconvenienced, as they intended making extensive alterations to the house before opening next season. Captain Phillip, of Engine Company No. 1 of Syracuse, was seriously injured during the fire.

PROCTOR'S FIFTH AVENUE THEATRE.

Proctor's Fifth Avenue Theatre is the name by which the theatre at Broadway and Twenty-eighth street will be known on and after Monday, May 7, when F. F. Proctor will add it to his circuit and establish continuous vaudeville at popular prices as the attraction. Cissie Loftus, Thomas Q. Seabrooke, and the Earl of Yarmouth will be the stars of the opening bill.

KOSTER AND BIAL'S CLOSED.

Koster and Bial's Music Hall, after one week under the management of the London Amusement Company, represented by Ted D. Marks as general manager, closed on Sunday evening last, on account of a disagreement between the new company and Judson G. Wells, representing the estates of Koster and Bial.

The London Amusement Company wished to have the house rent free for the four months beginning May 1, and agreed to make several necessary alterations and improvements at their own expense. They were ready to pay the quarter's rent, $11,250, on May 1, but they wanted this amount to cover the rent up to December 1. As the representative of the estates would not agree to this proposition the deal was declared off, and the house is once more in the market.

Koster and Bial's has had many ups and downs during the past year. Last Summer the lease was secured by Robert Biel, at an annual rental of $45,000. The lease was transferred to the Biel Syndicate and from that to the Continental Amusement Company, which in turn sold out to the London Amusement Company. Mr. Marks made an offer on his own account for a new lease, but his terms did not suit and the offer was refused.

All of the employes were paid in full on Sunday night. The following performers, who were booked for this week, were thrown out of an engagement: Clara, Sam and Kittie Morton, Sherman and Morrisey, Elseeta, Gilbert and Goldie, Zoe Mathews, May Fiske, Elliott and Allene, Lee Richardson, the American Comedy Four, the Florence Troupe, and Diana.

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Time all filled until Sept., 1900. Invites offers for next season. Leading Business, Stock or First Class Repertoire.

J. E. Comerford, with his dramatic recital on the United States life saving service, is easily the leading feature of the programme at Keith's Theatre this week. . . . —*Boston Transcript.*

KEITH'S THEATRE.—The contention that it does not really matter much how you move vaudeville audiences, whether to tears or laughter, so long as you appeal to their emotions, was fairly tested at Keith's yesterday, and measured by the applause bestowed on both features, the criticism seems to be a just and proper one. Sandwiched in between two of the funniest single entertainers in the profession, Ezra Kendall and George W. Monroe, J. E. Comerford gave a most interesting description of the work performed at the life saving stations along Cape Cod, and was listened to with the deepest interest. Mr. Comerford concluded with a thrilling reading of "The Old Volunteer Crew," and that there was use for handkerchiefs at the end was to the credit of those who listened. The act is a novelty and made a great hit.—*Boston Herald.*

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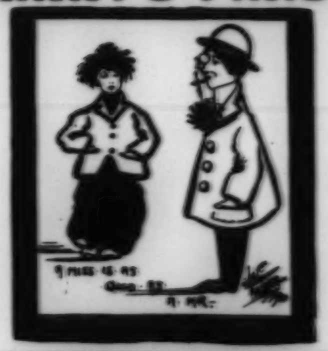

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LA BELLE NADINE GOING ABROAD.

La Belle Nadine, lately a feature with A Rag Time Reception, has engaged passage on the steamer Majestic, which sails June 6, and, in company with a number of professional friends, will go to Paris, and there put some finishing touches to a new dance which she has originated and with which she expects to return to New York next Fall to fill an engagement on Broadway.

BROOKS AND DENTON'S CONCERT.

The annual concert of Brooks and Denton, the banjoists, took place at Madison Square Garden Concert Hall on Friday evening last. The beneficiaries were assisted by Maurice Farkoa, Carmen Sisters, Edwin Latell, Margaret Ashton, Marion Short, the Maeldot Quartette, Wieseman's Serenaders, and Messrs. Farmer, Crosby, Dore, Magee, Rush, Place, Dunn, White, Herbert, and Miss Brown, all experts on the banjo.

DEWEY THEATRE HEARING.

The members of the Sabbath Committee, who were balked in a previous effort to have the license of the Dewey Theatre revoked, appeared before the Police Commissioners on Friday last to protest against the licensing of the house for the coming year, on the ground that the law had been violated at the Sunday concerts. Able counsel appeared on both sides and the discussion was very warm. The Commissioners reserved their decision.

VAUDEVILLE JOTTINGS.

Justice Lawrence, in the Supreme Court, handed down his decision in the case of Josephine Sabel vs. Joseph W. Stern and Co. on April 23. The Justice dismissed the action, which was brought to obtain damages for the placing of Miss Sabel's picture on a coon song.

Fanny Rice's press agent states that she will receive something like $5,000 for her four weeks on the Keith circuit.

Lizzie Evans tried her new sketch, Sailing Orders, by W. M. Cressy, Thursday afternoon last, at the Brooklyn Music Hall.

In last week's MIRROR it was noted that George Totten-Smith had written several sketches during the past five years. The word years should have been weeks. Mr. Smith is one of the most prolifically busy writers in New York, and the numerous irons he has in the fire keep him on the move constantly.

Victor V. Vass, whistling virtuoso, has joined Dixon, Bowers and Dixon's co., which opens at Sidney, N. Y., May 1.

Dick and Alice McAvoy have a new act called A Waif's Christmas Eve, by J. C. Nugent, which they will produce next season.

Vanity Fair, Gus Hill's burlesque co., closed at St. Louis, Mo., April 28. From the opening to the close of the season no performance has been missed, and every box-office statement shows a profit. The sheet for the ensuing season is a flattering testimonial to the worth of this attraction, as it is full of return dates.

Emilie Edwards, of Howe and Edwards, who have just returned from their Western trip, says she has made a big hit with Horwitz and Bower's song, "When I Think of You."

Hurgini, the juggler, died in England on April 4.

The biograph has entered upon its fourth year at the Palaces, London.

The Countess Russell is doing very well in England. She ran over to Dundee the other day, gave two performances and received £100.

Wright Huntington, the romantic actor, will soon present an entirely new one-act play, called The Lady and the Chigoe, in which he will make his reappearance in vaudeville.

The ball is over, and Gus Hill's Gay Masqueraders have removed their costumes, packed their trunks and returned to their homes. The co. closed at Detroit, Mich., April 28. The success of this popular attraction has been very great, but it has merited the satisfactory balance on the profit side of the ledger, for it has more than "made good" with managers and patrons. Fred Huber, who has piloted the Gay Masqueraders to the haven of prosperity, has earned congratulations, and now he is one of the few men who have the key to Mr. Hill's big office safe, where, among other props, the good cigars are kept. Forty weeks' time has been booked for the Gas Masqueraders season of 1900-1901.

Max Lazarus, whose death was noted in last week's MIRROR, was the agent for Weber's Parisian Widows co.

"Manny" Warner sailed for London on Wednesday last. He has been given full power to book the best European attractions for several New York and out of town theatres. He will also place a large number of American attractions on the other side.

Hal Merritt and Florence Murdock will return to New York very soon. They have been extremely successful for several months past in the West, with George F. Farren's sketch, A Quiet Evening, in which they will also be seen in the East.

Bob and Eva McGinley have been enjoying themselves at Lake View, Iowa. Mrs. McGinley shot the largest pelican ever killed on Wall Lake. It measured nine feet from tip to tip. The McGinleys will play parks during the Summer.

Scanlon and Miley were unable to open at the Star Theatre, Philadelphia, on account of Mr. Scanlon's illness. He is slowly recovering. Miss Miley played alone last week.

Bettina Girard has arranged with Robert Grau to book her in vaudeville the coming Summer, and will open within a week or so, using a number of her successful descriptive songs, which unquestionably will make up an excellent specialty. Her voice is far better than it ever has been, and she is working hard in the right direction.

Edmund Day, brother of George W., has supplied the Nawns with a new sketch, called Pat and the Genii. He is also the author of A Lord and a Lady, now being done by Charles Silke and Marion Abbott.

Joe J. Sullivan and Carrie Webber produced their new sketch, The Janitor, by Blanche Marsden, last week. Its success exceeded their most sanguine expectations, and they are naturally delighted. The title and sketch have been fully protected by copyright. Sullivan and Webber open their Summer engagements at the Columbia, St. Louis, on May 6. They are booked solid to August, when they begin rehearsals with Rice and Barton's Rose Hill English Folly co.

While Lillie Lawson was singing a coon song recently at the Portland Theatre, the members of the local athletic club, who were attending in a body, rose in their seats and surprised the comedienne with a shower of carnations. Miss Lawson is A. R. Wilber, manager of A Texas Steer.

Ed. H. Lester, acting manager of Cole and Johnson, dropped into THE MIRROR office yesterday and said: "We closed a more than prosperous week at the Grand Opera House, Boston, on Saturday night. It was a return engagement, A Trip to Coontown being the only attraction that has played a return at this house. George Magee, the manager, was more than satisfied with the business. Saturday night was the closing of a season of thirty-six weeks. Business all through the season has been more than gratifying to all concerned."

Frank Appell, the head-balancer and rope walker, was sent to the Ohio State Asylum for the Insane on April 25. The physicians are of the opinion that the nature of his occupation brought on his collapse.

A great stir was created in the exclusive circles of Boston society last week by a vaudeville performance given by some well-known society girls for charity. None but women were admitted, and the whole affair was supposed to be a dead secret. A smart young woman artist was present, however, and made some sketches of the fair amateurs which were published in a Boston paper, and the bespectacled Bostonese have been holding up their hands in holy horror ever since.

Mr. and Mrs. Mark Murphy have accepted a new sketch, called Why Dugan Swore Off, written by Robert Melville Baker, of Boston.

Ashley Miller and Ethel Browning scored a hit last week at the Dewey Theatre, Camden, N. J., in a sketch called All's Fair in Love. Both artists have been connected with the very best legitimate cos. in the past, and after a Summer in vaudeville will return to the legitimate next season.

Harry Thomson, the dialect comedian, is laid up with blood poisoning, caused by stepping on a rusty nail.

Session and Wallace presented on Thursday last at Dockstader's Theatre, Wilmington, Del., their new act, A Fourth of July Romance. It is said to have made a very favorable impression.

Gertrude Truax, of Hopkins' Stock co., is singing "Wait," by Horwitz and Bowers, with good results.

The Whitney Brothers, musical artists, will sail for England to-morrow (Wednesday). They open at the Palace, London, May 14, for an indefinite run, and expect to remain abroad for eighteen months.

E. C. Dunbar, who used to be known as "Dashing Dunbar," died recently in London.

Charles Horwitz is the author of An American Duke, the sketch played by Mr. and Mrs. Tony Farrell, week of April 14, at Proctor's, Twenty-third Street Theatre. The Farrells are pleased with the success of Mr. Horwitz's skit.

Papinta made a sensation at the Spring Carnival held at Riverside, Cal., the centre of the orange industry, a few weeks ago. It was the first time the Riversiders had ever seen the serpentine dance, and the local critics raved over her work.

Mazie King, who appeared last week at Keith's, received much favorable notice for her toe dancing, especially for her agility in ascending a flight of steps with a child on her shoulders, and a table jump and exit, all done on her toes. The electric and scenic effects used in the act are excellent. Miss King will shortly appear in Paris, with the same act in every particular as presented in New York.

Louise Bryant, in her singing act, scored one of the hits of the bill at Miner's 125th Street Theatre last Sunday night.

The Donaldson Lithographing Company are the plaintiffs in a suit against the managers of the La Pearl Circus, which will be tried shortly at Canandaigua, N. Y. The circus was purchased from the Donaldsons for $25,000, and it is claimed by the plaintiffs that a large part of the money is still due. The circus was seized at Geneva, N. Y., on Labor Day last year, and a number of the artists and employes were stranded. The La Pearl people will contest the suit, claiming that payments made have not been credited.

VAUDEVILLE PERFORMERS' DATES.

Americus Comedy Four—K. and B., N. Y., April 30-5.
Ardeck, Agnes, and Co.—Pastor's, N. Y., April 30-5.
Ashley and Woolly—Keith's, N. Y., April 30-5.
Ardell, Walter—Palace, N. Y., April 30-5.
Albaugh, Jr., J. W., and Co.—Keith's, Phila., April 30-5.
Alcidos—Columbia, St. Louis, April 30-5.
Austin, Geo.—Chicago O. H., April 30-5.
Ainsworth, Miriam—Olympic, Chicago, April 30-5.
Aimee—Howard, Boston, April 30-5, Park, Worcester, 7-12.
Amann and Hartley—Chicago O. H., April 30-5.
Arvelo, Mons.—Palace, N. Y., April 30-5.
Burkhart, Lillian—H. and B., Brooklyn, April 30-5, Bijou, Richmond, 7-12.
Brooks, Fred Emerson—Keith's, Prov., April 30-5.
Bright Bros.—Boston Theatre, Boston, April 30-5, G. O. H., Phila., 7-12.
Baker, Tommy—Cook O. H., Rochester, April 30-5.
Bunth and Rudd—Keith's, Prov., April 30-5.
Bruet and Riviere—Shea's, Buffalo, April 30-5.
Barrows, Jas. O., and Co.—Schley, N. Y., April 23-5.
Burton, Ray—Haymarket, Chicago, April 30-5.
Blocksom and Burns—Keith's, N. Y., April 30-5, Keith's, Boston, 7-12.
Bingham, J. W.—Proctor's, N. Y., April 30-5.
Barrington and Martell—G. O. H., Phila., April 30-5.
Bicknell—Keith's, N. Y., April 30-5.
Burto—New Bedford, Mass., April 30-5.
Bogart and O'Brien—Novelty, Brooklyn, April 30-5.
Brandon and Regina—Proctor's, N. Y., April 30-5.
Boulden and Griffin—Proctor's, N. Y., April 30-5.
Bartell and Morris—G. O. H., Phila., April 30-5.
Banks, Elizabeth M.—Gilmore, Springfield, April 30-5.
Baileys, The—Gilmore, Springfield, April 30-5.
Bush, Frank—Columbia, Cincinnati, O., April 30-5.
Bernards, The—Boston Theatre, Boston, April 30-5.
Brown, Harrison and Brown—Olympic, Chicago, April 30-5.
Carroll, Johnnie—Novelty, Brooklyn, April 30-5.
Cole, William—Chicago O. H., April 30-5.
Caron and Herbert—Shea's, Toronto, April 30-5.
Case, Charlie—Miner's, Harlem, N. Y., April 30-5.
Conkley and Husted—Keith's, Boston, April 30-5.
Cullen, James H.—Haymarket, Chicago, April 30-5.
Cressy and Dayne—Keith's, N. Y., April 30-5, Leland, Albany, 7-12.
COHANS, THE—Star, Cleveland, April 30-5, Shea's, Buffalo, 7-12.
Clifford and Huth—Haymarket, Chicago, April 30-5.
Cornille, Marguerite—Keith's, Prov., April 30-5.
Coote, Bert, and Co.—Keith's, N. Y., April 30-5, Keith's, Phila., 7-12.
Charles, Carl—Keith's, Phila., April 30-5.
Conroy and McDonald—Shea's, Toronto, April 30-5.
Collins and Collins—Pastor's, N. Y., April 30-5.
Ching Ling Foo—Miner's, Harlem, N. Y., April 30-5.
Cushman, Holcomb and Curtis—Harlem Music Hall, N. Y., April 30-5.
Carmen Sisters—Shea's, Buffalo, April 30-5.
Carter—G. O. H., Phila., April 30-5.
Carle, Leo—Park, Worcester, April 30-5.
Cogan and Baker—Park, Worcester, April 30-5.
Caswell and Arnold—H. and B., Brooklyn, April 30-5.
Daly and Devere—Keith's, Prov., April 30-5.
Drawee—Pastor's, N. Y., April 30-5.
Davis, Geo. C.—Palace, N. Y., April 30-5.
De Boe, W.—Proctor's, N. Y., April 30-5.
Day, Geo. W.—Shea's, Buffalo, April 30-5.
Dawsons, The—Keith's, Phila., April 30-5.
Damm Bros.—Cook O. H., Rochester, April 30-5.
Downing, Robt.—Columbia, Cincinnati, O., April 30-5.
Dervalto, Leo—Grand, Washn., April 30-5.
De Veaux and De Veaux—Boston Theatre, Boston, April 30-5.
Darrow, Mr. and Mrs. Stuart—Pastor's, N. Y., April 30-5.
Dunn and Jerome—Shea's, Toronto, April 30-5.
Dillon Bros.—Keith's, Phila., April 30-5.
Derenda and Breen—Hippodrome, London, Eng., April 30-June 16.
DOLAN AND LENHARR—Proctor's, N. Y., April 30-5.
De Witt and Burns—Haymarket, Chicago, April 30-5.
Dale, Violet—G. O. H., Washn., April 30-5, G. O. H., Phila., 7-12.
Dandy, Jess—H. and B., Brooklyn, April 30-5, Poli's, N. H., 7-12.
Downs, T. Nelson—Folies, Paris, France, April 16-June 15.
Dickson, Chas.—Keith's, Boston, April 30-5.
Deaves—Chicago O. H., April 30-5.
Davis, Maurice—Haymarket, Chicago, April 30-5.
Ellsworth and Burt—Miner's, Harlem, N. Y., April 30-5.
Emmy, Mlle.—G. O. H., Phila., April 30-5.
Evans and Mills—Grand, Washn., April 30-5.
Emmett, Hugh J.—Keith's, Boston, April 30-5.
Esmonde, Mr. and Mrs. Edw.—Shea's, Toronto, April 30-5.
ELINORE SISTERS—Keith's, Prov., April 30-5, Keith's, Phila., 7-12.
Elsie, Little—Shea's, Toronto, 7-12.
Eldridge, Press—G. O. H., Washn., April 30-5.
Eldora and Norine—Keith's, Prov., April 30-5.
Evans, Geo.—Schley, N. Y., April 23-5.
Eckert and Berg—Olympic, Chicago, April 30-5.
Ford and Lewis—Proctor's, N. Y., April 30-5.
Filson and Erroll—H. and B., Brooklyn, April 30-5, Empire, Cleveland, 7-12.
Frank's Trio—Keith's, Boston, April 30-5.
Fish and Warren—Haymarket, Chicago, April 30-5.
Frenchelli and Lewis—Keith's, Boston, April 30-5.
Fougere—Boston Theatre, Boston, April 30-5.
Farnum and Seymour—Palace, N. Y., April 30-5.
Foy and Clark—Shea's, Toronto, April 30-5.
Fagan and Byron—Empire, Cleveland, April 30-5.
Fowler, Bertie—Schley, N. Y., April 30-5.
Fiske and McDonough—Pastor's, N. Y., April 30-5.
French, Henri—Palace, N. Y., April 30-5.
Felix and Barry—Shea's, Buffalo, N. Y., April 30-5.
Fuller, Ida—Boston Theatre, Boston, April 30-5.
Fransiola Sisters—Boston Theatre, Boston, April 30-5.
Fiske and Gladden—Chicago O. H., April 30-5.
Grapewin and Chance—Poli's, N. H., April 30-5.
Gifford, Ed.—Keith's, N. Y., April 30-5.
Garrity Sisters—Palace, N. Y., April 30-5.
Grant and Grant—G. O. H., Phila., April 30-5.
Gladstone, Lotta—Columbia, St. Louis, April 30-5.
Goldin—Gilmore, Springfield, April 30-5.
Glissandos—Gilmore, Springfield, April 30-5.
Golden Trio—Boston Theatre, Boston, April 30-5.
Genaro and Bailey—Boston Theatre, Boston, April 30-5.
Gardners, Three—Keith's, Boston, April 30-5.
Grant and Norton—Columbia, St. Louis, April 30-5, Haymarket, Chicago, 7-12.
Gaylor and Graff—Pastor's, N. Y., April 30-5, H. and B., Brooklyn, 7-12.
Golden Gate Quartette—Park, Worcester, April 30-5.
Gardner, Chas.—Chicago O. H., April 30-5.
Goggin and Davis—Oxford Music Hall, London, Eng., April 16-26.
Glenroy, James R.—Boston Theatre, Boston, April 30-5.
Garrisons, The—England—indefinite.
Graham, Carrie—Moore's, Detroit, April 30-5.
Halloway Trio—Keith's, Prov., April 30-5.
Harris and Fields—Chicago O. H., April 30-5.
Hall and Staley—Chicago O. H., April 30-5.
Halliday and Ward—Hopkins', Chicago, 7-12.
Hilliard, Robt., and Co.—Grand, Washn., April 30-5.
Hiatt, Mr. and Mrs. Dan—Haymarket, Chicago, April 30-5.
Hayes and Lytton—Schley, N. Y., April 23-5.
Harding and Ah Sid—Novelty, Brooklyn, April 30-5.
Hodgkins and Leath—Chicago O. H., April 30-5.
Hill, Hamilton—Keith's, N. Y., April 30-5.
Hedrix and Prescott—Keith's, N. Y., April 30-5.
Havens and Andrews—Keith's, N. Y., April 30-5.
Hope, Eric—Proctor's, Fifth Ave., N. Y., 7-12.
Howe and Edwards—Harlem Music Hall, N. Y., April 30-5.
Houdini—Harlem Music Hall, N. Y., April 30-5.
Howe and Scott—G. O. H., Phila., April 30-5.
Holt, Alfred—Columbia, St. Louis, April 30-5.
Hood, Ollie—Novelty, Brooklyn, April 30-5.
Hayes and Bandy—Olympic, Chicago, April 30-5.
Howard and Moore—Haymarket, Chicago, April 30-5.
Irene, Mlle.—Gilmore, Springfield, April 30-5.
Irwin and Hawley—Keith's, Phila., April 30-7.
Johnson and Dean—Keith's, Prov., April 30-5.
Johnstons, Musical—G. O. H., Syracuse, N. Y., April 30-5.
Johnsons, The—Empire, Cleveland, April 30-5.
Jones and Walton—Miner's, Harlem, N. Y., April 30-5.
Kohl and Barney—Palace, N. Y., April 30-5.
Kingsley, Julia—Rochester, N. Y., April 30-5.
Kenwick, Anna—Keith's, Prov., April 30-5.
KELLY AND MASON—Keith's, Boston, April 30-5, Keith's, N. Y., 7-12.
Kendall, Ezra—Empire, Cleveland, April 30-5.
Kelly, Spenser—Proctor's, N. Y., April 30-5.
Klein and Clifton—Novelty, Brooklyn, April 30-5.
Kelly and Davis—Haymarket, Chicago, April 30-5.
Levinos, The—Pastor's, N. Y., April 30-5.
Letto and Dello—Pastor's, N. Y., April 30-5.
Loftus, Cissie—Proctor's, Fifth Ave., N. Y., 7-12.
Leclair, Harry—Harlem Music Hall, N. Y., April 30-5.
La Fafalla—Proctor's, N. Y., April 30-5.
Leonards, The—Columbia, St. Louis, April 30-5.
Lelliott, Bush and Lelliott—Cook O. H., Rochester, April 30-5.
Leslies, The—Keith's, Boston, April 30-5.
Lawrence and Harrington—Olympic, Chicago, April 30-5.
Levison, Harry—Haymarket, Chicago, April 30-5.
LEVEY, ETHEL—Star, Cleveland, April 30-5, Shea's, Buffalo, 7-12.
Linton and McIntyre—Olympic, Chicago, April 30-5, Haymarket, Chicago, 7-12.
Le Roy and Clayton—Chicago O. H., April 30-5.
Latell, Edwin—Keith's, Phila., April 30-5.
Lund, Baby—Keith's, Phila., April 30-5.
Leslie, Lillian—Columbia, Cincinnati, O., April 30-5.
Lewis and Ryan—G. O. H., Phila., April 30-5.
McAvoy and May—Keith's, Boston, April 30-5.
Mortons, The—G. O. H., Syracuse, April 30-5, H. and B., Brooklyn, 7-12.
Morton, James J.—Keith's, Phila., April 23-5.
McCoy Sisters and Sam Marion—Keith's, Boston, April 30-5.
Marshall, Edna Bassett, and Co.—H. and B., Brooklyn, April 30-5.
McNulty Sisters—Proctor's, N. Y., April 30-5.
McIntyre and Heath—Olympic, Chicago, April 30-5.
Martinetti and Sutherland—Olympic, Chicago, April 30-5.
Mouliere Sisters—Keith's, N. Y., April 30-5.
Mansfield, Gertrude—Keith's, Prov., April 30-5, Keith's, Boston, 7-12.
Metropolitan Trio—Poli's, N. H., April 30-5.
Mack and Armour—Schley, N. Y., April 30-5.
Mayer, Carroll and Mayer—Keith's, N. Y., April 30-5.
Montgomery and Stone—Shea's, Buffalo, April 30-5.
Mignani Family—Columbia, St. Louis, April 30-5.
Monk, Joe—Cook O. H., Rochester, April 30-5.
Morris and Armour—Park, Worcester, April 30-5.
Melville and Stetson—H. and B., Brooklyn, April 30-5.
Mora Helena—Keith's, Boston, April 30-5.
Morris, Mrs. Felix—Chicago O. H., April 30-5.
Millard, Le Roy—Chicago O. H., April 30-5.
McMahon and King—Haymarket, Chicago, April 30-5.
Nosses, The—Cleveland, April 30-5, Buffalo 7-12.
Nugent, Maud—Harlem Music Hall, N. Y., April 30-5.
Newhouse and Kollins—Columbia, St. Louis, April 30-5.
Newhouse and Ward—Keith's, Boston, April 30-5.
Newman, Joseph—Palace, N. Y., April 30-5.
Navarros, The—Keith's, Boston, April 30-5.
Neville, Geo. and Co.—Proctor's, N. Y., April 30-5.
NIBLO, FRED—Star, Cleveland, April 30-5, Shea's, Buffalo 7-12.
Nobles, Mr. and Mrs.—Orpheum, Omaha, April 23-5, Orpheum, San Francisco, 7-19.
O'Brien and Buckley—Chicago O. H., April 30-5.
Osterman, Kathryn—Columbia, Cincinnati, O., April 30-5.
ONRI, ADELE PURVIS—Orpheum, Kansas City, April 30-5.
Onris, Three—Shea's, Toronto, April 30-5.
Olive, Mlle.—Novelty, Brooklyn, April 30-5.
O'Kabe Japs—Chicago O. H., April 30-5.
Ott, Phil, and Three Rosebuds—Keith's, N. Y., April 30-5.
Orloff, Olga—Palace, N. Y., April 30-5.
Pattens, The—Pastor's, N. Y., April 30-5.
Phillips and Naynon—Keith's, Phila., April 30-5.
Pitrot—Columbia, Cincinnati, O., April 30-5.
Passparts, The—Columbia, Cincinnati, O., April 30-5.
Patrice—Haymarket, Chicago, April 30-5.
Proto, Mlle.—Orpheum, San Francisco, April 22-5, Los Angeles, Cal., 7-19.
Pickard and Bowen—Keith's, Phila., April 23-5.
Pierce and Egbert—Park, Worcester, April 30-5.
Quaker City Quartette—Empire, Cleveland, April 30-5.
Rice and Cohen—Harlem Music Hall, N. Y., April 30-5.
Reed Birds—Columbia, St. Louis, April 30-5.
Remington, Mamie—Gilmore, Springfield, April 30-5.
Raymond Musical Trio—Grand, Washn., April 30-5.
Royce, Ray L.—Grand, Washn., April 30-5.
Ransone, John W.—Boston Theatre, Boston April 30-5.
Robyns, Mr. and Mrs. W.—Keith's, Boston, April 30-5, Shea's, Buffalo, 14-19.
Rose, Julian—Miner's, Harlem, April 30-5, Proctor's, N. Y., 14-19.
Royle, Mr. and Mrs. E. M.—Empire, Cleveland, April 30-5.
Redding, Francesca—Miner's, Harlem, N. Y., April 30-5, H. and B., Brooklyn, 7-12.
Rigby, Arthur—Shea's, Toronto, April 30-5.
Rexos, The—Keith's, Boston, April 30-5.
Reno and Richards—Keith's, Prov., April 30-5.
Sohlke, Mr. and Mrs.—Park, Worcester, April 30-5.
Smith and Fuller—Shea's, Toronto, April 30-5.
Smith and Campbell—Palace, N. Y., April 30-5.
St. Onge Bros.—Shea's, Buffalo, April 30-5.
Silvers, The—Empire, Cleveland, April 30-5.
Snyder and Buckley—Liverpool, Eng., April 23-5, London, Eng., 7-June 30.
Stanton, Hugh, and Co.—G. O. H., Phila., April 30-5.
Sabel, Josephine—Columbia, St. Louis, April 30-5.
Smedley Sketch Club—Columbia, Cincinnati, O., 7-12.
Stanley and Wilson—Schley, N. Y., April 30-5.
Santley, Master Jos. H.—Schley, N. Y., April 30-5.
Spencer, Attie—Pastor's, N. Y., April 30-5.
Seabrooke, Thos. Q.—Proctor's, Fifth Ave., N. Y., 7-12.
Sweatnam, W. P.—Harlem Music Hall, N. Y., April 30-5.
Sheridan and Flanigan—G. O. H., Phila., April 30-5.
Solaret—H. and B., Brooklyn, N. Y., April 30-5.
Sweet, Chas. R.—Novelty, Brooklyn, April 30-5.
Tanakas, The—Miner's, Harlem, N. Y., April 30-5.
Titus, Lydia Yeamans—G. O. H., Phila., April 30-5.
Thompson, Prof.—Grand, Washn., April 30-5.
Thornton, Jas.—H. and B., Brooklyn, April 30-7.
Turner's Pickaninnies and Pauline Moran—H. and B., Brooklyn, April 30-5.
Tegge and Daniels—Haymarket, Chicago, April 30-5.
Terry and Lamber—Shea's, Buffalo, April 30-5, Shea's, Toronto, 7-12.
Turner, Frank—H. and B., Brooklyn, April 30-5.
Thardo, Claude—Keith's, Phila., April 30-7.
Trolley Car Trio—Proctor's, N. Y., April 30-5.
Till, Prof.—Park, Worcester, April 30-5.
Verdi Ladies' Quartette—Cook O. H., Rochester, April 30-5.
Vernon—Gilmore, Springfield, April 30-5.
Van, Billy—Proctor's, N. Y., April 30-5.
Vance, Clarice—Schley, N. Y., April 30-5.
WILDER, MARSHALL P.—Keith's, N. Y., April 30-5.
Western, Lillie—Keith's, Prov., April 30-5.
Willett and Thorne—Pastor's, N. Y., April 30-5, H. and B., Brooklyn, 7-12.
Winton, J. W.—Keith's, Prov., April 30-5.
White and Harris—Keith's, Prov., April 30-5.
Wormwood, Prof.—Haymarket, Chicago, April 30-5.
Winters, The—Empire, Cleveland, April 30-5.
Watson, Harry, and Co.—Orpheum, Kansas City, April 30-5, Columbia, St. Louis, 7-12.
Wilmer-Vincent and Co.—Palace, N. Y., April 30-5.
Wood, Geo. H.—Olympic, Chicago, April 30-5.
Well, Lew—Olympic, Chicago, April 30-5.
Weeks, Seth—Keith's, Prov., April 30-5.
Wills and Loretta—Poli's, N. H., April 30-5.
Ward and Curran—Pastor's, N. Y., April 30-5.
Wentworth, May—Chicago O. H., April 30-5.
Wilson and Leicester—Rochester, N. Y., April 30-6.
Wilson, Knox—Pastor's, N. Y., April 30-5.
Wilbur, Caryl—Keith's, Prov., April 30-5, Keith's, Boston, 7-12.
Williams and Tucker—Harlem Music Hall, N. Y., April 30-5.
Williams and Adams—G. O. H., Phila., April 30-5.
Wills and Barron—Columbia, St. Louis, April 30-5.
World, John W.—Columbia, Cincinnati, O., April 30-5.
Wartenberg Bros.—Columbia, Cincinnati, April 30-5.
Williams and Adams—Boston Theatre, Boston, April 30-5.
Young, Chas. W.—Columbia, St. Louis, April 30-5.
Yeamans, Jennie—Park, Worcester, April 30-5.
Young, Ollie, and Bro.—Alhambra, Chicago, April 29-5.
Zavo and Hilda—Keith's, Boston, April 30-5.
Zink, Adolph—Keith's, Phila., April 30-5.
Zeno, Carl and Zeno—Keith's, Phila., April 30-5.
Za Zelle and Vernon—Columbia, St. Louis, April 30-5.

MATTERS OF FACT.

Augustus Balfour was praised by the Philadelphia papers for his portrayal of the Duke of Buckingham in Creston Clarke's production of Richard III.

Eleanor Charle, who appeared as Mrs. Carey in A Country Comedy, at the last Stanhope-Wheatcroft matinee, has been highly complimented upon her charming manner and her resemblance to the late Caroline Miskel Hoyt.

E. S. Bronson wired last week that Clark and Wood's Players opened at Defiance, O., to a crowded house.

Grayce Scott's Eunice in Quo Vadis at the Herald Square Theatre, is noteworthy. She has a classically pure face, surmounted by a wealth of blond hair, a graceful figure, and a voice which with her other characteristics make her an ideal Greek slave.

W. A. Whitecar is said to be doing excellent work in the part of Paul Duplemet, in A Day of Reckoning.

L. D. Blondell, late of the Mary Sanders company, has accepted the management of the new park in the suburbs of Allentown, Pa. He will put in the pavilion a new stage and scenery, and run a stock company, opening the latter part of June.

Gus Bothner has arranged with William Greet, of the Lyric Theatre, London, England, for the production of Wilson Barrett's drama, The Sign of the Cross, for a tour of the United States and Canada, beginning about Sept. 10.

J. P. Lester returned to the city yesterday (Monday) after a successful season with the Western A Hot Old Time company.

Harry Burkhardt received much praise for his artistic performances in a long line of parts with the Hopkins Chicago Stock company this season. He has closed his engagement and will return to New York, where he invites offers for special engagements.

In view of the abrupt closing of Richard Mansfield's season, Cora Belle Greene and little Gladys Greene are at liberty and open for joint engagement for the Summer and next season.

Margaret Dibdin Pitt, who played the leads with Daniel R. Ryan, closed her season at Findlay, Ohio, last week. Miss Pitt is back in town for a needed rest, she having played continuously for over a year.

Bristol, Conn., has yielded satisfactory business to visiting attractions the present season. Manager William B. Michael, of the Opera House, played but five attractions a month and only those of standard quality.

Harold Kennedy has just closed a successful season as singing comedian with Bennett-Moulton Company A, and is open to offers.

Campbell Stratton, the past season the leading man with Bennett-Moulton company, gave satisfaction in his various parts. The organization has just closed its season.

Jane Elbing is open for Summer stock. She has just closed with Daniel R. Ryan.

Jennie Reiffarth is just recovering from an attack of diphtheria. She will be able to be about in a few days and will then be able to accept offers for character and grand dames, in which line of parts she is inimitable.

Charles A. McGrath, who is contributing good performances with Julia Morrison in A Day of Reckoning, will be disengaged after May 19.

Kirk Brown has been re-engaged for the leading business and will be specially featured with the King Dramatic company next season. This will be Mr. Brown's third season with this organization. He will accept offers for Summer stock work after May 12.

R. W. Marks, manager of the Marks Brothers' company, reports that his organization is playing to capacity, and is receiving praise from the press. They will close the present season at Cornwall, Ont., on May 12, and reopen next season at Alexandria Bay, N. Y., Aug. 6.

Owing to the closing of Bert Coote's season, Dean Raymond is open to offers for the rest of this and next season. Mr. Raymond did good work with this company, as well as with Mistakes Will Happen, which closed in February.

No version of Quo Vadis has been more successfully and more frequently used than Marie Doran's. Her play has been used by the leading stock companies. Although slated for one week at the Castle Square Theatre, Boston, it is now in its third week. Miss Doran has two new adaptations of popular novels now in preparation.

Three excellent plays for stock company purposes are those of Madeleine Lucette Ryley—namely, Christopher, Jr., Coat of Many Colors, and Mysterious Mr. Bugle. Particulars can be secured of Alfred Bradley, 32 Sound View Avenue, New Rochelle, N. Y.

Nice rooms and first-class board in the heart of the theatrical centre are offered to professionals by Mrs. Fred M. Lee, at 229 West Thirty-eighth Street at moderate terms.

J. J. Spies is the sole agent for the version of Quo Vadis played by the Hopkins Stock company.

The Rockland (Mass.) Opera House, will be under new management next season, L. Drayton Bates assuming control. Rockland draws from 20,000 people, plays but one attraction a week, and has excellent railroad connections. Manager Bates is now booking for next season.

Anna Layng, playing the second business with the Columbia Theatre Stock, Newark, N. J., will accept engagement during the Summer months.

The Summer Park Theatre, at Green Bay, Wis., will open July 1, when Manager Otto L. Fiedler will play popular price light opera and repertoire companies for week stands. The theatre has a large stage and a good supply of scenery.

LINCOLN J. CARTER'S ATTRACTIONS.

Lincoln J. Carter will have more than his regular quota of attractions on the road next season. Remember the Maine, Heart of Chicago, Under the Dome, and Chattanooga, which have proven winners for him, will, of course, be continued. They are still attractions with great drawing power. The Fast Mail, which has enjoyed record breaking receipts, will be revived on an elaborate scale, its entire equipment being new. Besides these Mr. Carter has in contemplation three new productions. The Eleventh Hour, a sensational play of city life, will be a scenic effort with ten great sets, and a cast of sixteen. Down Mobile, a play dealing with the South, will also be completely staged as to cast and effects. Go-Won-Go Mohawk, the Indian actress, will be seen in a new play, entitled The Flaming Arrow, and will be surrounded with every accessory to make the production a noteworthy one. The Criterion, Chicago, which is also under Mr. Carter's management, continues a good house to play at. His headquarters are located at this theatre.

DANGERS OF PARIS.

One of the sensational novelties of the coming season will be the production of Dangers of Paris by the Mittenthal Brothers, that has enjoyed a most successful run in England during the past six years. The authors have constructed a play that not only abounds in stirring climaxes and startling situations, but have woven around them a plot of intense human interest. The scenic features of the production are to be unsurpassed, as the play affords ample scope for a lavish and sumptuous display. Among the novelties promised are a cafe chantant in Paris, an illuminated view of the Exposition buildings from the Seine embankment at night, a view of the glass furnaces at St. Cyr, showing the entire modus operandi of blowing the bottles; an exciting combat in midair, and a realistic struggle for life on the telegraph wires. The production will be so heavy that only the larger cities will be played.

MARTIN'S UNCLE TOM'S CABIN.

There are few attractions on the road more successful than Al. W. Martin's Uncle Tom's Cabin company. On another page is printed a reproduction from a flashlight photograph of an audience taken during the recent engagement of this co. at the Bijou Theatre, Brooklyn. The picture speaks for itself, and little could be said about it that would serve to newly emphasize the fact that this attraction has a phenomenal drawing power. Charles L. Walters is general manager of the attraction with an Eastern office at 1,358 Broadway, New York, care of the Russell-Morgan Print, and a Western office at 346 Wabash Avenue, Chicago, care of the National Printing Company.

A CLEVER CHILD ACTRESS.

Little Virginia Glyndon, the clever child artist with Joseph Jefferson, has received almost unprecedented press mention for one so young. She has frequently shared the honors with Mr. Jefferson, who has made her his protege, and who predicted a brilliant future for the talented child. As Tilly Slowboy in The Cricket on the Hearth, she scored handsomely, while her little Meenie in Rip Van Winkle was another portrayal worthy of commendation. Miss Glyndon is but ten years old, and the present makes her fourth season with Mr. Jefferson. Her work at the Fifth Avenue is attracting much attention.

☞ Julia Morrison a hit.

ARENA.

FORT SMITH, ARK.—Gentry's Dog and Pony Show April 19, 20 to excellent business. Cooper's Circus 28-30.

WASHINGTON, PA.—Ringling Brothers' Circus April 20 to large crowds.

LANCASTER, PA.—Ringling Brothers' Circus drew over 25,000 people, and gave the finest performance ever seen here April 24. Welsh Brothers' Circus, in their second week, did very large business, and gave excellent performances 23-28. Weather fine. Buffalo Bill 22.

CONNELLSVILLE, PA.—Ringling Brothers' Circus to big business April 21.

TRENTON, N. J.—Ringling Brothers' Circus gave two performances April 24 to nearly 20,000 people.

MT. STERLING, KY.—Sparks' Circus April 24; good crowd; fair performance.

HARRISBURG, PA.—Ringling Brothers' Circus April 25, large business; show made good every promise.

FAYETTEVILLE, ARK.—Gentry's Dog and Pony Show April 21 to capacity at each performance.

GILBERTON, PA.—Lowrey Brothers' new wagon shows opened their season here April 21, pleasing large crowds. During the night performance several tiers of seats broke down, precipitating several hundred people to the ground. Many persons were slightly injured, but only one seriously enough to be taken to the hospital.

MURFREESBORO, TENN.—Gentry's Dog and Pony Show April 19 to good business and performance.

PADUCAH, KY.—[illegible] Bill's Wild West Show, owned by [illegible] Brothers, of this city, will open here 5. No expense is being spared to make it one of the best shows of its kind on the road. The show will tour the Eastern States after leaving here.

☞ "A Day of Reckoning a hit."

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—McIntyre and Heath are in town for the first time this season. They are the headliners at the Olympic, and although the Georgia Minstrels have been voting for several years, the sketch is as popular as ever. T. W. Eckert and Emma Berg are also great favorites in their dainty little Japanese operetta. Some of the others are Brown, Harrison and Brown, Martinetti and Sutherland, George W. Wood, Lawrence and Harrington, Miriam Ainsworth, Hayes and Bandy, and Lou Wells.——At the Chicago Opera House, Mrs. Felix Morris makes her first appearance in vaudeville in Chicago. She is doing a very clever monologue, and is meeting with gratifying success. Le Roy and Clayton are giving their sketch, Hogan of the Hansom; the O'Kabe Troupe of ten Japanese jugglers, Charles A. Gardner, Hall and Staley, O'Brien and Buckley, George Austin, May Wentworth, Harris and Fields, Amann and Hartley, Deaves' Marionettes, Hodgkins and Leath, Le Roy Millard, Traske and Gladden, and William Cole make up the balance of the list.——Clifford and Huth head the bill at the Haymarket. Patrice in A New Year's Dream, Wormwood's dogs and monkeys, Marguerite Fish and Charles Warren, James H. Cullen, Ray Barton, Mr. and Mrs. Dan Hyatt, De Witt and Burns, Tegge and Daniels, Kelly and Davis, Howard and Moore, McMahan and King, Harry Levison, and Mamie Davis, are others.——The Tuxedo Club co. is at the Trocadero. Byron and Langdon, Vivian Sisters, Constance Windom, Gordon and Lick, Bernard Sisters, and Merritt and Rosella do specialties.——The Merry Maidens, with Nellie Hanley, Rice and Lowry, Revere Sisters, and Josie Flynn, are at Sam T. Jack's. The Tonarge Arabs are featured.——Items: The Columbian Musical Duo, and Haye, are at the Lyric this week.—Grace Henderson gave a trial performance of a new sketch, The Lady and the Jockey, one evening last week at the Chicago Opera House. It was received with good favor.—Preparations are being rapidly pushed forward, but Manager Murdock has not definitely announced the opening of the Masonic Temple Roof as yet.—Sam Morris, comedian of the Hopkins' Stock co., will present a sketch, Jack's Thanksgiving, written by himself, at a trial performance some evening this week.—Alderman John J. Coughlin, of the First Ward, otherwise known as "Bath House John," the man of green dress suit fame, startled the talent last week with the announcement that Koster and Bial's management had offered him $5,000 to sing his sentimental song, "Dear Midnight of Love," one week. It is also rumored that the Kohl-Castle management will boom him as a headliner shortly. M. A. TWYFORD.

BOSTON, MASS.—Lafayette continues the star at Keith's for another week. The remainder of the programme is of great excellence, and includes Helene Mora, Charles Dickson and co., McAvoy and May, the Three Nevarros, Newhouse and Ward, Coakley and Huested, Hugh J. Emmett, Bert and Sophie Leslie, McCoy Sisters and Marion, the Rexos, Mr. and Mrs. William Robyns in The Counsel for the Defence, Zavo and Hilda, Franks Trio, Gardner Brothers, Frencelli and Lewis, Kelly and Mason, and the biograph.——Fougere is the topliner at the Boston this week, and divides the honors with Ida Fuller, and John W. Ransone. The others are the Golden Trio, Genaro and Bailey, Bright Brothers, James R. Glenroy, Fransiola Sisters, Deveaux and Deveaux, Williams and Adams, and the Bernards.——The Rentz-Santley co. is back at the Lyceum. The best feature in the bill is the act of the Engstrom Sisters, who are pretty, clever and vivacious. It is not surprising that a turn so acceptable as theirs makes the hit of the programme. The others are Fialkowski, Ford and Dot West, Dumont Sisters, Charles Robinson, Frank Houghton, and Bryant and Saville.——Rice and Barton's Gaiety co. and McDoodle's Flats move this week from the Lyceum to the Palace.——The High Roller Burlesquers at the Howard Athenaeum this week present Blanche and Rene Washburn, Jack Crawford, Abbie Carlton, John Webber, Cooper and Reynolds, George Yeoman, and Kitty Raymond. Aimee heads the house olio, which includes Marge and Otto, Reed and Shaw, Whiting and Whiting, Nita Abbott, Bert Hale, Odell and Perry, Florence Zeller, John Walsh, Jennie Edwards, and Fred Cohn.——The Four Weston Sisters are features at Austin and Stone's this week, with the Lotts, Loeb and Hupp, Ross Sisters, Belknap, Collins and Madell, Lizzie Wilson, Mayo Sisters, Jeffery Brothers, Bob and Nettie Morris, the Lynchs, Caselle Sisters, Charlie Malcolm, Nellie Franklyn, Larue and Mills, Celly and Andrews, the Dallys, and Toledo Grace.——Items: Lafayette had a narrow escape from serious injury 23. He was out riding in his locomobile and collided with a carriage. It is a wonder he was not smashed up as thoroughly as the vehicles were.—Marie Jansen rehearsed in the vaudeville bill at the Boston last week, but did not play. Severe cold, I understand.—Pauline Hall and Lafayette are to head a large vaudeville co. for next season. Miss Hall will rest quietly this Summer, preparing for the coming tour.—Richard Harlow's mother died last week, while he was in town playing at the Boston.—Fanny Rice will open here 7 in The Circus Rider. JAY BENTON.

PHILADELPHIA, PA.—Flynn's Big Sensation co. is at the Trocadero. Fred Irwin's Majestics 7.——Sam T. Jack's Own Burlesque co. opened to a big house at the Lyceum. It is a bright co. of clever people, including Maddox and Wayne, Sarah Morris, Griffin and Cunningham, Mabel Hazleton, and Florence Beech. Bon Ton Burlesquers 7.——The Kensington has the Irwin's Burlesque co. The Five Lorellas, Bailey and Madison, Lillian Burham, and Raymond and Bernard are special features. Coming, 7, Big Sensation. Season closes week 14 with the Utopians.——The Star, under the new regime of Dunn and Waldron, has the Robin Hood Burlesque co., with Barker and Lynn, Lew Palmer, Estella Devere, Harrison and Dowe, Vivian Woods, Lorenza, Lewis and West, George Graham, Edwards and Kernell, Grant Sisters, and Inga Orner. Business constantly improving.——The Arch Street Museum this week has the Broadway Trio, May Mooney, M. J. Needham, Brooks and Brooks, Warren and Page, and Kitty Miley.

S. FERNBERGER.

WASHINGTON, D. C.—An attractive bill week April 30 at the New Grand includes Robert Hilliard and co. in The Littlest Girl, Press Eldridge, Lizzie Evans in Two Girls and One Man, Violet Dale, new to the Grand clientele, but who scored strongly; Leo Dervalto, Raymond Musical Trio, Ray L. Royce, and Thompson and his dog, "Yankee." Camille D'Arville 7.——T. W. Dinkins' Utopians are at the Lyceum. In the olio are the Three Gardners, Nelson De Bold, Flo Jansen, Wrothe and Wakefield, Flynn and Dexter, and the Lane Sisters Trio. Business large. High Rollers 7.——The Manhattan Club Burlesquers are at the Bijou this week, opening well. In the co. are Edward Johnson and Mae Hilliard, Gus Mills, Virgie Bisbie, and Vernie Vaders, Al. Lubin, Barrett Brothers, and Kenfield and Dilliard.——Items: The season at Riverview on the Potomac commenced Sunday with a big German day. Chris Arth, Jr.'s Academy of Music orchestra begin their seventh engagement as the musical attraction. Manager E. S. Randall is in charge.—The parks are fast getting into trim and will all be open by the middle of the month. T. Arthur Smith's resort, Wildwood, will be a strong objective point.—The improvements at Cabin John Bridge are fast nearing completion.—The big amphitheatre at Glen Echo will open with a spectacular exhibition of the Battle of Manila to be followed by vaudeville.—I. H. Haulein, a Washingtonian, is a new monologist that in the future will bear watching.—Marion Abbott will head the bill at the New Grand 14.

JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Robert Hilliard headed the bill April 23-28, presenting The Littlest Girl with great success. He was assisted by Edwin Holland, John Wolfe, and Little Alice. Mr. and Mrs. Robyns made their usual hit in The Counsel for the Defense, and Isabel Urquhart's delightful little comedy, Even Stephen, won generous recognition. The Three Nevarros, Baby Lund, Mark Sullivan, Alfred Sturrock, Misses McCoy and Sam Marion, Vandy, Franks Trio, Emerson and Omega, Zavo and Hilda, Carmontelle Sisters, and the biograph, were other excellent features. Large houses and general satisfaction. April 30-5: Bunth and Rudd, Margarite Cornille, Reno and Richards, Johnson and Dean, Elinore Sisters, Gertrude Mansfield and Caryl Wilbur, Holloway Trio, J. W. Winton, Lillie Western, Fred Emerson Brooks, biograph, Eldora and Norinne, White and Harris, Daly and Devere, Anna Kenwick, and Seth Weeks.——Olympic (Spitz and Nathanson, managers): Week April 23-28, a straight vaudeville bill of merit was given. The co. comprised Four Weston Sisters, J. J. Gaffney, Doherty Sisters, Geanero and Theol, the Simpsons, Lillie Shubert; Ducro and Kelley; Knight Brothers, and the Willett and Thorne Farceurs. On evening April 26 the Commercial Travelers had a benefit at this house. Hastings and Wright's New York Burlesquers April 30-5.——Westminster (George H. Batcheller, manager): April 21-26 the Rentz-Santley co. kept up its reputation and opened to capacity. The bill contained the Engstrom Sisters in new songs; Bryant and Saville, Lottie Elliott and Frank Houghton (a Providence boy); other noteworthy acts by Fialkowski, The Dupont Sisters; Charles Robinson, and Ford and Dot West. Victoria Burlesquers 30-5.——Item: The Narragansett Wheelmen attended a performance at the Westminster 27 in a body.

HOWARD C. RIPLEY.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Maggie Cline held royal sway at the Wonderland April 23-28. The Irish Queen with her musical and sonorous voice and Celtic wit delighted crowds daily. Owing to the death last week of her favorite nephew, little Henry Hudson, Miss Cline hardly felt equal to appearing, but rather than disappoint her friends she did so. A close second on the bill was the acrobatic act of Rice and Alma, a screamer for fun and a wonder for skill. Kelly and Violette in prettily costumed singing act; the Leslies, McFay and Royal, the Sisters Clerise, Cardownie Troupe of dancers, and a capital burlesque on 'Way Down East, played by Baker, Begley and Thrum co., rounded out a good bill. Sheridan and Flannagan, black face artists, also on the bill, have a good act. Week of 30-5 Mr. Poli will present a strong bill, featuring Grapewin and Chance, Wills and Loretto, and the Metropolitan Trio.——Items: George Totten Smith spent April 24-25 in town watching his new sketch, offered by McFayden and Royal.—Maggie Cline, when en route to this city April 22, discovered a man in a fainting condition in the seat in front of her. Blood was streaming from his arm, and calling for help she drew off his coat to find his arm frightfully mangled. A physician came to the rescue, and Miss Cline tore up one of her undergarments for bandages. The man was a member of the Crackerjack co. during the season. The "Journal" had a long account of the accident, but neglected to say that the Irish Queen was the heroine in the case.—Full particulars of the death by drowning of Vivian Clerise and J. W. Cardownie will be found in another column. JANE MARLIN.

JERSEY CITY, N. J.—The Sam T. Jack Burlesque co. came to the Bon Ton 23-28 to excellent business. The co. is good. The olio offers Griffin and Cunningham, Mamie Kent, the Goolmans, Mlle. Beatrice, Maddox and Wayne, Hazelton and Beach, Purcell and Maynard, and Ben Mowatt and son. The Sapho Trial is a good finish. A house bill will be put on April 30-5. City Club 7-12.——Appearing at Pohlmann's Hall 19 were Hawley and Leslie, Ashley and Woolly, Morrell and Evans, Frederick Brothers, Emmerson and Omega, Nellie Waters, Daly and Hilton, the Three Barretts, and Phil Heck.——At the Royal Arcanum Ladies' Night, 25: Dass Harmon, John F. Dillon, Phil Heck, Tom Ballantyne, Professor Hendrickson, and George L. Thompson.——Mabel Hazelton (Jack), who owns the Sam T. Jack co., is busy making arrangements for next season. Her co. will be remarkably strong. Miss Hazelton is a hard worker. She selects her people, rehearses them, and appears at every performance, besides keeping an eye on matters in front of the house. She reports her season as good, and she is on "easy street." She contributed to the Elks' benefit April 23, by sending some of her acts.

WALTER C. SMITH.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; P. F. Nash, resident manager): Week April 23-28, Montgomery and Stone made their reappearance and showed the large audience that they had not forgotten how to sing and dance. Jane Whitbeck, who is a great favorite, added to her list of friends by her singing. George C. Davis told old and new stories and was right at home. Spenser Kelly's baritone solos are very enjoyable. Others are Kilroy and Britton, Morgan and Otto, and Peak and Kellar.——Gaiety (Agnes Barry, manager): Sam Scribner's Morning Glories and Terry McGovern drew good business April 12-14. Gay Girls of Gotham April 16-18. Lillie Schubert's imitation of Anna Held was a feature. Marie Sanger's Burlesquers closed the week April 19-21. The High Rollers gave one of the best shows of the season April 23-25. In the list are George Yeoman, Crawford and Carlton, Kittie Raymond, Washburn Sisters, and Cooper and Reynolds. City Sports April 26-28.

CHARLES N. PHELPS.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): Opened to good houses week April 23-28, a laughable farce, The Mysteries of the Black Diamond Mine, and an attractive olio was presented by Carrie and Aggie Lavarnie, Florence Houston, Jennie Bender, Edith Flowers, Harry Lando, Mayville Trio, Don Jarrett, Mary Smith Mayville, and Stella Jarrett.——Olympic (J. C. Sodini and Frank Balocchi proprietors and managers): Taking sketches and a good olio were presented week April 23-28 to good audiences by Charles Ellsworth, Bessie Cunningham, Amy Cameron, Lulu De Mar, Carl Raymond, Mabel Ward, Lottie Holmes, Pearl Blondell, May Dawson, Ned Clifford, and Nellie White.——Tivoli (John Straka, proprietor): Week April 23-28, Maud Ryan, Thomas Gleason and James Ryan drew fair business.

GEORGE H. COLGRAVE.

CLEVELAND, O.—Each successive week the Empire seems to provide a better bill than the week before, if possible. The topliners for the week April 30-5 are Mr. and Mrs. Edwin Milton Royle in Captain Impudence, and Ezra Kendall. Others are Barney Fagen and Henrietta Byron, the Four Juggling Johnsons, Quaker City Quartette; Winona and Banks Winter, the Silvers, the Maginei-Mullini Concert co., and the biograph.——The Star will have the Rehman Show, with the Four Cohans in The Governor's Son, Rossow Midgets, Fred Niblo, the Five Nosses, the Merkle Sisters, Yorke and Adams, Ethel Levy, and Ramza and Arno.——Item: Treasurer Coan, of the Euclid Avenue Opera House, together with House Officer Hicks, are getting ready for their annual benefit, which takes place next month.

WILLIAM CRASTON.

TORONTO, CAN.—Shea's (M. Shea, manager): Captain Impudence, in which Mr. and Mrs. Edwin Milton Royle appeared last week, is one of the cleverest things of the kind on the vaudeville stage. Ezra Kendall made his first appearance in Toronto April 23, making a big hit. Others are Bright Brothers, Maginell-Mullini Trio, Winona and Banks Winter, The Silvers, the Juggling Johnsons, the Rozinas, and the biograph.——Bijou (M. S. Robinson, manager): Harry W. Semon's Extravaganza co. was the attraction April 23. First night's business was the largest in this theatre for a long time; attraction is fairly good. Baker and Fondo April 30. J. V. McAREE.

BALTIMORE, MD.—M. M. Thiese's Wine, Woman and Song co. is at the Auditorium. Sheehan and Kennedy, Jenny Eddy Trio, Rackett Brothers, Kine and Gotthold, Mazuz and Mazett, and Bennett and Rich are in the co. The Utopians 7.——Miss New York, Jr., is the drawing card at Kernan's Monumental. In the co. are Delmore and Lee, Cosmopolitan Trio, McCoy-Maher fight pictures, Cunningham and Smith, Gilson and Perry, Hill and Mills, Sadie Probst, and a large chorus. Sam T. Jack's co. 7.

HAROLD RUTLEDGE.

PITTSBURG, PA.—Fred Irwin's Majestics opened at the Academy April 23 to good business. The bill is a good one, those appearing being the Todd-Judge Family, Kolb and Dill, the Three Merrills, Mitchell Sisters, Harvey and Irwin, Belle Taylor, James F. Leonard, and C. C. Whelan. Weber's Dainty Duchess April 30. L. W. MENDENHALL.

MILWAUKEE, WIS.—At the Star a packed house greeted the Moulin Rouge Burlesquers April 22. The performance pleased. Good specialties by Higgins and Leslie, Rawson and Baisly, Budd Brothers, Healy and Farnum, Karina, and Ching Ling Foo, and Ten Go Me, Chinese magicians. April 29-5, Allen and Kingsbury's Burlesquers. CLAUDE L. N. NORRIE.

SAN FRANCISCO, CAL.—The usual good bill at the Orpheum. Bellman and Moore, Mlle. Marsella, the Gultanos, Falke and Semon, A. O. Duncan, Si Stebbins, and Bobbie Gaylor. Week 22: Digby Bell, Rae and Broache, Mlle. Proto, and Mildred Stoker.

FRED S. MYRTLE.

INDIANAPOLIS, IND.—Empire (Van and Nobriga's Bohemian Burlesquers played a successful return engagement April 23-25. The Sapho Burlesquers will close the regular season April 27.

ALLEN E. WOODALL.

LOS ANGELES.—ORPHEUM (J. Rush Bronson, manager): Against heavy opposition a good bill filled April 16-22. Mathews and Harris in their skit, Adam the Second, kept the house roaring. A. L. Guille struck high C a solar plexus, to the great enjoyment of lovers of fine singing. Lulu Shepherd and Vashti Earle pleased in duets. Carrie proved most entertaining in descriptive songs. Major Mite continued a favorite. Keno, Welch and Melrose scored stronger than ever, their hit being of large proportions, and Loney Haskell and the biograph furnished a variety. April 22 the De Forrests, Si Stebbins, Bobby Gaylor, and Empire Comedy co.——Item: As the result of a reported disagreement the firm of Walter Jones and Norma Whalley was dissolved abruptly here. Mr. Jones goes out on the citrus belt, to show them a "real thing tramp," and Miss Whalley departs hurriedly Eastward.

NORFOLK, VA.—AUDITORIUM (James M. Barton, proprietor): Week 23: Comedy, Vassar Girls' Frolic. Olio: Fox and Melville, Helene Constantine, Douglass and Hurd, Leopold and Western, the Great Fielding, the Macks, Bennetta and Belair, Hattie Havens, Irene Sullivan, and J. C. Stewart. House crowded at every performance; good bill. Helene Constantine deserves special mention for the grace with which she goes through her fascinating barefoot dance.——Bijou (Abb Smith, proprietor): Week 23: Comedy, Tenement Flats. Olio: Lillie Wallace, West and Thompson, Ned Barry, Nina Oliver, Mollie Scott, Barnetto and Anderson, Ida Storms, Williams Sisters, Lillian Thompson, and Lou Fullman. Performances up-to-date. Business on the increase.

CINCINNATI, O.—The Columbia, week April 22, had Marie Wainwright at its principal attraction, in Josephine and Napoleon. Also on the programme were the Quaker City Quartette, Mansfield and Wilbur, the Donovans, the Four Lamothes, Douglas and Ford, Ray L. Boyce and the biograph. Robert Downing and co. are the headliners week April 30.——Little Egypt's Big Burlesque co. filled the house nightly at the People's the week April 22-28. Two burlesques were given, One Night in June and A Bachelor's Baby. The olio included Emma Weston, Mitchell and Love, James Dooling, Armstrong and Porter, the Marinno Sisters, Garnold and Seymour, Emery and Marlowe, Nettie Grant, and Virginia Seymour.

SYRACUSE, N. Y.—Grand Opera House (Lee Shubert, manager): Gus Williams and Louise Gunning entertained the usual large houses April 23-28, assisted by the Kadura Japanese Troupe, Conway and Leland, Smith O'Brien, John and Nellie McCarthy, Little and Pritzkow, Montrelli, and the kinodrome. The season at this house closes 29 with a benefit to Stage-Manager Richard Baker. This house has been very successful the past season.——Dunfee (George A. Edes, manager): Edyth La Velle, Bennett and Duryea, Morris and Armour, Wilbur C. Held, Ford Brothers, Fred Cohen, Nellie V. Nichols, Teed and La Zell, and Bijou Russell contributed a good bill, which drew well April 23-28.

DETROIT, MICH.—Wonderland offers week April 23 Julia Kingsley in a sketch called Her Uncle's Niece. She is assisted by May Williams and Nelson Lewis. The play is highly amusing and is scoring a great success. Next in order comes George W. Day, the monologist, who is one of the best of his kind. Some good music is rendered by the Verdi Ladies' Quartette. The Brothers Damm, Edna Collins, Jennings and Alto, and Polk and Kollins are also good.——Capitol Square: The Gay Masqueraders were to have opened 22, but were detained. They arrived in time for the matinee Monday afternoon. The performance is one of the best of the season.

ATLANTIC CITY, N. J.—Young's Ocean Pier (John L. Young, owner): Ad. Carlisle's dog circus, Francis and Namon, Irwin Sisters, Quaker City Quartette, cakewalks and basket ball contests comprise the bill for week April 23. Business good.——The new theatre on the pier is nearly completed and opens in June with Robert Dunbar's Comic Opera co. Norman Jeffreys will manage it.——Steel Pier (William J. Turner, president): Royal Roumanian orchestra and cake walk. Business light.——Auditorium Pier: Dark.

NEWARK, N. J.—Sam Scribner's Gay Morning Glories repeated the success which they made earlier in the season week April 23-28. Terry McGovern appeared in the closing burlesque. In the olio were Waite Sisters, John J. Black, and Madeline Franks, Harry Walters, Dryden and Leslie, Webb and Hassan, and Grant and Grant. The performance gave satisfaction. Big business. The Majestics April 30.

FALL RIVER, MASS.—Rich's (A. E. Rich, manager): London Gaiety Girls April 19-21 closed the season to light business. They offer a good olio, but the burlesques are poor.——Casto (Al. Haynes, manager): Marion Manola-Mason headed the bill 23-28. Others were Leo Carle, Frank Bryant, the Grahams, Leon, Haselman and Leon, Hosmer and Ross, Golden and Silver, and Nita Abbott.

OMAHA, NEB.—At the Creighton-Orpheum Manager Rosenthal presents week April 22 Milton and Dollie Nobles, Eckert and Berg, Adele Purvis Onri, Thurston, Jessie Couthoui, Morrisey and Rich, and Neilsen Sisters. Business excellent.——At Wirth's Palm Garden the attractions are Hart and Hart, Mamie Haswick-Norris, Dan McCarty and Myrtle Reina, Bessie Louise King, and Mae Maselle.

WORCESTER, MASS.—Park (Shea and Wilton, managers): One of the best bills of the season April 23-28, was headed by Goldin, the illusionist, in a repertoire of tricks that proved Genuine and startling novelties. There also appeared Wayne and Caldwell, the Three Hickmans, Mlle. Irene and "Zaza," Frances Curran, Nellie Seymour, Olympia Quartette, and Paley's kalatechnoscope.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week April 23: Jennie Yeamans, Stine and Evans, Mr. and Mrs. Sohlke and their four little Archipelagoans, the McMahons, Linton Brothers, Pierce and Egbert, the Golden Gate Quartette, and Till's marionettes. Miss Yeamans was the hit of the bill, and provoked much merriment.

LOUISVILLE, KY.—Rose Sydell's London Belles filled a successful week at the new Buckingham April 22. The following appeared: Hilton Brothers, Etta Chatham, W. Campbell Shepp, and James P. Lee, O'Rourke and Burnette, Shattuck and Bernard, and the four Nelson Sisters. Little Egypt co. April 30 for a week.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor; Clarence Leonard, manager): Week April 23-30: Castle Sisters, Fred and Georgia Hawley, Tim Ryan, Jennie Forrest, Shaw Brothers, Mackin and Pierce; Howard Foster, Josie Maloney, Jennie Murphy, Rose De Arney, and stock. Business booming.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Mr. and Mrs. Sidney Drew headed the bill April 22-28. Weston and Yost, Maude Meredith, Flatow and Dunn, Will Bates, the Newsboys' Quartette, and Willis and Barrows, completed the excellent bill. Business large.

RICHMOND, VA.—Bijou (Jake Wells, manager): Another high-class bill is attracting S. R. O. audiences week April 23-28. The bill includes Houdini, Cushman-Holcombe and Curtis, Thorne and Carleton, Lelliot, Bush and Lelliot, Borani Brothers, and Raymond and Clarke.

GLOUCESTER, MASS.—Dewey (George La Barr, manager): Week April 23: Charles and Kittie Deagon, Joseph Hardman, Sunderland and Fooda, Jordan and Welch, and Florence Wragland. There will be a testimonial benefit 7 to Manager La Barr.

LOWELL, MASS.—Savoy (Dempsey and Mack, managers): Week April 23: Madame Flower, C. W. Littlefield, Charles Leonard-Fletcher and Carrie Ezier, Gaspard Brothers, Reidy and Currier, and Brooks Brothers. Large houses.

LYNN, MASS.—Gem (William Crawford, manager): Bert Shaw, Hugh McVey, Blanche Daily, Biggs and Payne, Blanche De Contret, and the bioscope week 23. Performance good to usual large attendance.

SISTERSVILLE, W. VA.—Columbia (A. A. Webber, manager): Week April 23: Mr. and Mrs. Wright, Kehoe and Rainer, John J. Welch, Ed Hurley, and Clayton and Deshon.

ST. JOSEPH, MO.—Wonderland (O. H. Erickson, manager): The Hamilton Stock co. presented Braving the World April 15-21 to good business. Week April 22-28, Our Railroad Friends.

BERLIN, N. H.—Bijou (A. E. White, manager): Patronage fair week April 16-21. Excellent turns will appear April 23-28 with the Field Sisters in songs and dances as headliners.

NASHVILLE, TENN.—Casino Theatre, Glendale Park: Will open April 30, with Bremage and Clark, The Ryans, Sisters Flanne, The Gibsons, and Master James Ryan.

ATLANTA, GA.—Imperial (J. J. Sheeran, manager): Good audiences greet the clever burlesque performances nightly. New bill April 30.

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DAY

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WOMEN.

Abbey, May E., Lydia Arnold, Maude Atkinson, Annie Ashley, Margaret Adams, Minnie Ashley, Clarissa Agnew, Adelaide Astor, W. J. Ahearn, Primrose Archer, Blanche Aldrath, Josephine Allen, Gertrude Angarde, M. Alvido, Ricca Allen, Langtry Ashton, Minnie M. Allen, Allie Arlington, Phyllis Allen, Mrs. Hugh Arnott.

Brumley, Edna, Lillian Brainard, Ethel Browning, Nina Black, Eleanor Browning, Mary A. Buckminster, Stella Blair, Laura Burt, Kittie Beck, Bonnie Bernard, Mrs. J. W. Boyle, Marie Bishop, Blanche Bates, Gertrude Boswell, Arta Brown, Caroline Bryer, Mable Barrows, Jennie Bowan, Vivian Bernett, Adele Block, Ida M. Baker, Anna Bodden, Agnes Burroughs, Miss S. Birdie, Eleanor Barry, Hattie Buskirk, Kate Beebe, Anne Barnard, Silvia Bidwell, Guelma L. Baker, May Bonner, Georgie Black, Jeanette Bageard, Mable Bouton, Marie Bishop, Louise N. Berkly, Etta Butler, Mlle. Bertini, Elizabeth Bishop, Belle Buchlin, Mary Boylan, Blanche Moulton Boone, Ines Barlowe, Mrs. Harry Bloodgood, Helen Jones Barclay, Harriet Lena Bradford, May Blanchard, Mabel Bert, Madeline Baker, Ada Boshell, Hazel Burroughs, Clara Bloodgood, Mary Terini Berla, Katherine Bloodgood, Viola Bennett, Minnie Bridges, Lilliane Bernard, Blanche Binkerdorf, Lydia Barry, Violet Black, Mabel Bonner, Lillian Burkhardt, Mrs. J. E. Burbower.

Conan, Ethel, Lotta Crabtree, Mona Carrington, Lillian Cooley, Maude Clarke, Lula Cosgrove, Gertrude Coghlan, Charlotte Crane, Miss Humphrey Coleman, Kitty Cheatham, Adelaide Clarkson, Georgie Caine, Bernice Childs, Anita Cluss, Jessie Elaine Clark, Josepha Crowell, Lida Clark, Alicia Cobb, B. Cerf, Nilo Clair, Allene Crater, Mrs. Jas. Colin Campbell, Jeannette Carew, Mildred Carroll, Nellie Callahan, Maud Clayton, Veva M. Conway, Lora A. Clift, Addie Cherie, Fanchon Campbell, Myrtle Chapman, Misses Clayton, Mrs. N. B. Cahill, Mrs. W. H. Courtney, Alice Cobb.

De Graff, Edith, Bertha A. Davis, Mrs. A. Denhain, May Niblo Drew, Mollie Dirkin, Elinor Browning, Mrs. C. F. Dudley, Francis Drake, Emilie Doris, Mary Donazetta, Mrs. Nat N. Dews, Marie Denbi, Marie Dautes, Lucy Daly, Lillian Durham, Margaret Dunn, Decola Delaro, Jessie Dolman, Bertha Darel, Norman Kopp Danforth, Camille D'Arville, Heloine Dupont, Estella Dale, Margaret V. Donnelson, Minnie Delmont, Amy Lee Delamater, Rose Deere, Madge Drew, Anna M. Doud, Mamie Douglas, Marie Dei Vecchio, Arta Durham, Lillian Dane, Kate Dalgleish.

Earle, Florence, Mrs. Earle, Esmonde Ellis, Helen Jewell Earl, Burton Emmet, Mattie Earle, Florence Enneking, Eleanor Elton, Grace Elwood, Florence Eldredge.

Franklyn, Beth, Adelaide Fitzallen, Cassie Faucett, Mabel Fuller, Mrs. John Findlay, Margaret Fuller, Marie Franklin, Helen Ford, Nina De L. Foulke, Mrs. John Ford, Fannie C. Ferris, Jeanne Franco, Agnes Farnum, Grace Filkins, Pauline Ferguson, Lottie Forrester, Jessie Foote, Sadie Farley, Pearl Ford, Nina Farrington, Ethel Fuller, Nettie Freeman, Addie Farwell, Eugenie Fougere, Edith Fassett, Ethel B. Ferguson, Minna P. Ferry, Willa From.

Gordon, Evelyn, Lillie Gentle, Frances Gale, Ida Gilday, Grace Gresham, Nellie Granville, Kathryn Purnell Griffith, Ida J. Goodfriend, Miss C. Graham, M. V. Gorman, Anna J. Goodwin, Catherine Germaine, Ellen Gall, A. A. Gardener.

Henderson, Grace, Ethel Hamilton, Mrs. W. S. Heller, Adelaide Herrmann, Rose Hubbard, Louise Hepner, Mary F. Horne, Carrie Havre, Helen Hilland, Imogen Harlan, Clara Hilton, Katherine Howard, Alice Hassen, Marie Hilliard, Yda Hamilton, Lillian E. Hartman, Mabel Howard, Ella Warren Harmon, Mrs. Robert T. Haines, Mollie Holmes, Hattie Hilton, Maud Huth, Lena C. Howe, Clara Hill, Frances Head, Mrs. Clarence L. Heath, Josephine Hall, Maud Edna Hall, Grace Hull, Mary Hall, Edith Hamilton, Jessie Henderson, Alma Howe.

Irving, Grace.

Jarbeau, Minnie, Ethel Jackson, Doraline Jefferson, Marie Jansen, Annie Lewis Johnson, Adelaide Jacques, Jessie Jordan, Marie Joseph, Miss V. Jewell, Jennie Jacobs.

Kingsley, Julia, Maude True Knowlton, Mayme Kealty, Beatrice Kean, Helen Keating, Villa Knox, Miss M. Kingsbury, Marie Kean, Dorothy Kelly, Claire V. Kelleren, Claire Kulp, Florence King, Florence Kahn, Kara Kilaine, Mayme Kealbie, Della King, Lydia Knott, Clara Knott, Eva M. Kellogg, Marie King.

La Mahr, Faye, Alice Lyon, Nellie Lindroth, Amy Lee, Leonie Linstedt, Kate Lester, Mrs. Miron Leffingwell, Min Lockwood, Alice Luyder, Marguerite Cross Labadie, Mary Van Tromp Labadie, Grace Lovewell, Adele Lurhemann, Violet Landor, Nellie Loomis, D. Hope Leonard, Lisle Leigh, Leona L. Luke, Kate Lester, Daisy Lovering, Jess Loomis, Frankie Loeb, Mabel Livingston, Belle Latone, Gussie Larsen, Edith Lindsey, Marguerite Leon, Helen Luddington, Franklin Lynch, Katharine Lewis.

Millward, E., Pilar Morin, Lillian Mortimer, Margery Marston, Ada Melrose, Miriam Martell, Lillian May, Mignon C. Marechal, Mabel Martland, Agnes Miller, Madame Modjeska, Clara Morris, Adeline Mann, Sue Belle Meade, E. M. Millward, Maynard and Gilmore, Julia Morton, Ethel Mack, Ethel Montrose, Marion Manola, Edith Martinot, Kate Michelene, Florence Morse, Sarah F. Mars, Kitty Murphy, Lucy Mitchell, Merle Manning, Helen Morris, Dorothy Morton, Mrs. Marion McNerny, Mrs. C. F. McCarthy, Margaret May McWade, Idella McDonald, Christie McDonald, E. M. McCulloch, Nell McEwen, Mrs. W. H. McCord, Carolyne McLean, Beatrice McKenzie, Sarce McLaren.

Nelson, Florence, Sadie Noble, N. E. Nelson, Nellie Nichols, Alice Niles, M. A. Northrup.

Otis, Elita Proctor, Mrs. Geo. Olmi E. Oldcastle, Marion Oswald, Nance O'Neil, Marie Osborne, Anna Ott, Mrs. Matt Ott, Ruth Oram, Grace Ogden.

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